

**ACME**

**Barrio Method**

By

**N. P. B. CURTISS.**

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# CURTISS' ACME BANJO METHOD

CONTAINING

The First Rudiments of Music,

WITH A

PERFECT AND FULL SET OF DIAGRAMS,

SHOWING

EVERY KEY, CHORD AND SCALE UPON THE BANJO.

ALSO A FINE COLLECTION OF

PROGRESSIVE INSTRUMENTAL AND VOCAL PIECES,

Selected and Arranged Expressly for this Work,

—BY—

N. P. B. CURTISS,

Author of "Curtiss'" Celebrated Guitar Method.

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## PUBLISHERS' PREFACE.

One cannot look far into this admirable and useful instructor, without being convinced that the compiler is a true, clear-headed and sympathetic teacher; one who is willing to explain the numerous *little* things that a pupil needs to know, instead of the few *great* things, that are, to be sure, necessary, but are, after all, only a few of a great many.

Accordingly, he partially fills his book with diagrams, showing exactly where the fingers are to be in the important chords of all the keys. This is a decided advance on all other books.


The page which so simply explains the structure of chords is especially noticeable, as making what is usually a very difficult thing very easy.

Further explanation of what in itself is so perfectly plain, is superfluous.

The book is heartily commended to the notice of all who like this popular, and now quite refined, instrument, **THE BANJO.**


OLIVER DITSON & CO., Publishers.

### Of the Slur (or snap) Notes.

The slur (or snap) note, is indicated by this sign  over or under *two* notes that are to be snapped. See Examples.



#### Examples.

**KEY OF A.**



Play D, then draw the finger one side to sound B, below, &c.      Play E, let the 2d finger fall like a hammer on F, above, &c.

### Of the Slide.

The slide like this  or  is produced by one finger on the same string of the *left hand*, which slides along the *finger-board*, passing over all the frets from the first to the next note, after having struck with the *right hand* the first of the two notes. See Examples.

#### Example.

**KEY OF A.**



# ELEMENTARY PRINCIPLES OF MUSIC.

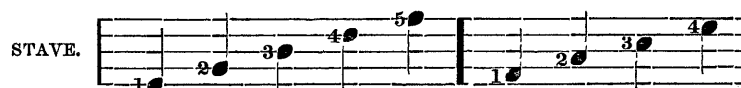
## PART FIRST.

### OF THE LETTERS.

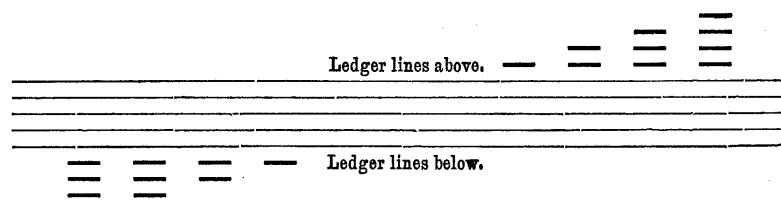
As a means of naming the different tones, it is usual to employ the first seven letters of the alphabet, viz : A, B, C, D, E, F, G. When a melody exceeds these seven tones, they are to be repeated or extended, as far as may be required. In a regular composition, the whole length of the Gamut, or Scale, is sometimes needed.


### OF THE STAVE.

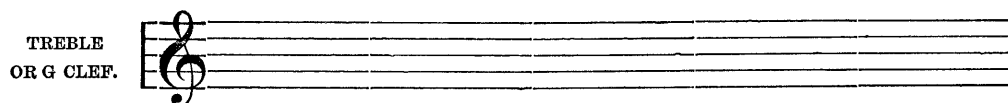
The notes are written on or between five parallel *lines*, called a Stave. The intervals between the lines are called *Spaces*. Both lines and spaces are *numbered* from the bottom of the stave upwards ; thus,



Small lines, called *Ledger lines*, are written above or below the stave, when those of the stave are insufficient : thus,



The notes, without regard to their form, are distinguished, as to mere sound, by their position on the stave. To establish their names, it is also necessary that a sign, called a *Clef* should be used. There are two kinds of Clefs used in modern music. The Treble or G Clef, , only, is made use of in compositions for the Banjo, and is always placed at the beginning of the stave : Thus,



### OF THE GAMUT, OR DIATONIC SCALE.

The union of the seven letters in their regular order, with repetition of the first, forms the Gamut, or Diatonic Scale : thus,

#### SCALE OF C NATURAL.



The progress of the pupil will be much facilitated, by committing thoroughly to memory the following examples :

## LETTERS ON THE STAVE.



**LETTERS ON THE LEDGER LINES ABOVE THE STAVE.**



### LEDGER LINES BELOW THE STAVE.



## SPACES ABOVE THE STAVE.

## SPACES BELOW THE STAVE.

## OF THE VALUE OF THE NOTES AND RESTS.

it is readily perceived, from hearing a piece of music, that it is not composed entirely from any particular combination of notes, for the mere combination would possess but little variety ; but that the length of the notes, relatively greater or less is an essential part of it. The relative duration is called the *Value of the notes*, and is shown by the peculiar form of each note

COMPARATIVE TABLE OF THE RELATIVE VALUE OF THE NOTES.

A whole note. . . . .



Half notes. . . . .

Quarter notes . . . . .

Eighth notes. . . . .

Sixteenth notes. . . . .






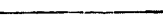

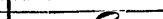

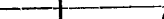
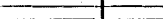


Thirty-second notes. . . . .

Besides the above example of notes, there are sixty-fourth notes, having four bars, thus,  which are equivalent to one whole note. Then in the same ratio, one whole note is equal to two half notes, or four  quarter notes, or eight eighth notes, and so on downward. One half note to two quarter notes, &c. One quarter note to two eighth notes, &c. One eighth note to two sixteenth notes, &c. One sixteenth note to two thirty-second notes. &c. One thirty-second note to two sixty-fourth notes.

OF THE RESTS.

**Rests**, in a composition, show the music ceases to be performed during certain intervals of time. They afford repose to the singer or player, prevent confusion between phrases or members of phrases, and aid in producing musical effects. The rests have values corresponding to those of the notes; thus, the whole rest is equal to the whole note; the half rest to the half note; the quarter rest to the quarter note; the eighth rest to the eighth note, &c.

### COMPARATIVE TABLE OF RESTS.

						
The whole rest. 1	Half rest. 1-2	Quarter rest. 1-4	Eighth rest. 1-8	Sixteenth rest. 1-16	Thirty-second rest. 1-32	Sixty-fourth rest. 1-64
						

## OF THE DOTTED, AND DOUBLE DOTTED NOTES AND RESTS.

The different values of the note, according to the preceding tables, are insufficient to express all musical ideas. A note wanted might be of a length relatively less than the half note, but greater than the quarter; and as there are no notes of intermediate value between the half and quarter, quarter and eighth, or between any of the other notes, the Dot is used to supply their place: thus, A dot placed after a note increases its length one half of its original value; a dotted whole note is equal to three half notes, a dotted half to three quarter notes, a dotted quarter to three eighths, a dotted eighth to three sixteenths, a dotted sixteenth to three thirty-seconds, a thirty-second to three sixty-fourths.

The following table will show the manner of writing the dotted notes.

TABLE OF DOTTED NOTES.



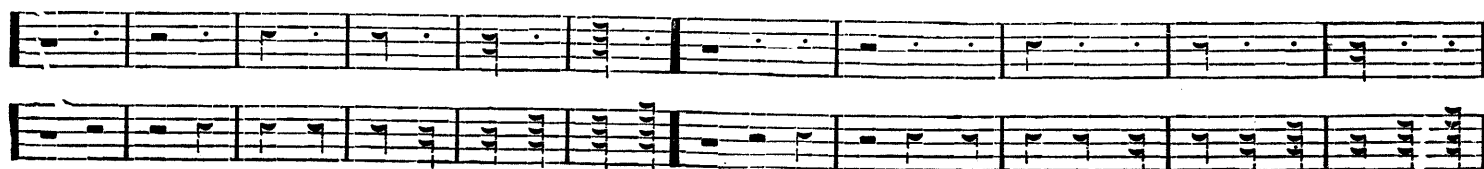
When a second dot is added to the first, following a whole note, half, quarter, eighth, sixteenth, &c., its value is equal to half that of the first; see example.

EXAMPLE SHOWING THE DOUBLE DOT.



The single and double dot, which were explained in the preceding examples, are also placed after the rests, and increase their value in the same proportion; see example.

EXAMPLE OF THE DOTTED AND DOUBLE DOTTED RESTS.

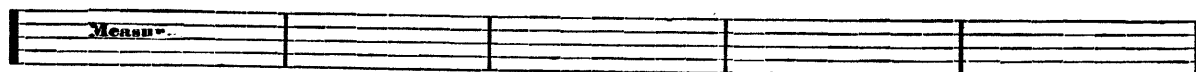


## OF TIME.

### THE SIGNS OF THE SINGLE AND DOUBLE BARS.

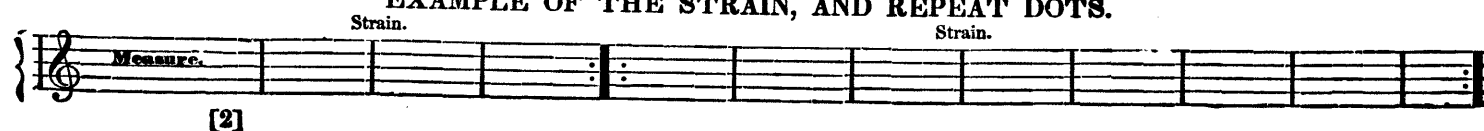
Every piece of music is divided into short and equal portions called *Measures*, by small *bars* drawn perpendicularly across the staff. The measures are themselves considered as divisible into two, three, or four parts, according to the species of time announced at the beginning of each piece.

EXAMPLE OF THE MEASURE.



The main divisions in a piece of music, are called strains, they are expressed by a Double Bar. When dots are placed before the Double Bar, thus,  $\therefore$  they show that the division previous to it is repeated; when after, thus,  $\therefore$  that the division following is repeated; see  $\therefore$  example.

EXAMPLE OF THE STRAIN, AND REPEAT DOTS.



## OF THE SPECIES OF TIME.

There are two principal kinds of time ; Common time, containing *two* or *four* equal parts, in each measure ; and Triple time, containing *three* equal parts. Each of these times may be Simple or Compound.

Simple common times are indicated by  $\text{C}$ , or  $\text{C}$ , containing *two half* or *four quarter notes* ; and 2-4, containing *two quarter* or *four eighth notes*, in each measure.

Simple triple times are 3-4, or *three quarter notes* ; and 3-8, or *three eighth notes* in each measure.

Compound common times are 6-8, or *six eighth notes*, or *two dotted quarters* ; and 12-8, or *twelve eighth notes*, or *four dotted quarter notes* in each measure.

Compound triple times are 9-4, or *nine quarter*, or *three dotted half notes* ; and 9-8, or *nine eighth*, or *three dotted quarter notes* in each measure.

In counting time, if the movement be *slow*, count by *eighth notes* ; if quick, by *quarter* or *dotted quarter notes* : see example.

### EXAMPLES OF TIME.

The image shows two rows of musical notation. The first row is labeled 'Simple common times.' and contains four measures: 4/4, 2/2, 2/4, and 3/4. The second row is labeled 'Simple triple times.' and contains two measures: 3/4 and 3/8. The third row is labeled 'Compound common times.' and contains two measures: 6/8 and 12/8. The fourth row is labeled 'Compound triple times.' and contains two measures: 9/4 and 9/8. Each measure contains a sequence of notes representing the time signature.

In common, two-four, three-four, and nine-four times, the value of a *quarter note* establishes the beats or counts ; in three-eight, six-eight, nine-eight, and twelve-eight times, that of an *eighth note* is used. See examples.

### EXAMPLES SHOWING THE VALUE OF THE BEATS OR COUNTS.

The image shows two rows of musical notation. The first row contains four measures, each with a sequence of notes and counts above them: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4. The second row contains four measures, each with a sequence of notes and counts above them: 1 2 3 4, 1 2 3 4, 1 2 3 4, and 1 2 3 4. The notes are grouped to show the value of the beats or counts.

## OF THE TRIPLET.

When *three eighth*, (or any other,) notes are played in the time of two, of the same name, or *six* in the time of *four*, such groups are called Triplets ; and, to render them plain, it is usual to place the figure 3 over or under the three notes taken for two, and the figure 6 over or under the *six* notes taken for four : see example.

### EXAMPLE SHOWING THE USE OF THE FIGURES 3 AND 6.

The image shows two rows of musical notation. The first row contains four measures, each with a sequence of notes and figures 3 or 6 above them: 1 3, 2 3, 3 4, and 1 3. The second row contains four measures, each with a sequence of notes and figures 3 or 6 above them: 1 3, 2 3, 3 4, and 1 3. The notes are grouped to show the use of the figures 3 and 6 for triplets.

## OF THE SHARP, FLAT, AND NATURAL.

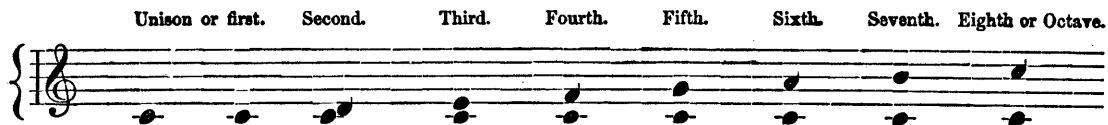
The Sharp (#) is a sign which raises a note a semitone. The Flat (b) lowers it a semitone, and the Natural (♮) restores a note, altered by a sharp or flat, to its original sound. A Sharp or Flat placed next to a note, is called an Accidental, and acts only, in the measure in which it occurs. When these signs are placed at the commencement of a piece of music, namely; at the Clef to point its tone, all the notes which are on the same line or space, (or any line or space of the *same name*), on which these signs are placed, are affected by them. There are as many sharps and flats as there are letters, they, like the latter, are placed on and between the lines, commencing with F, the sharps ascend by fifths and descend by fourths. The Flats are placed, commencing with B, in ascending, by fourths, and in descending by fifths, thus:



There is also a Double Sharp (x) which raises a note a whole tone, and a Double Flat (bb) which lowers a note a whole tone.

## OF THE INTERVALS. (OR DEGREES.)

The distance between two sounds, or from one line to a space, or from one space to a line is called an Interval, or *Degree*.



A pupil with a good ear will readily discover that the *degrees* of the scale are *various*, for example, the degree from C to D is greater than E to F. The first of these degrees is called a *tone*, and the second a *half tone*, &c. See Diatonic scale on page 3.

## OF THE TONIC AND MODE, OR KEY.

A tone is a sound which determines a fundamental letter on which a piece of music is established. Every letter can become a fundamental letter or *Tonic*. The *Mode* or key, is the character of a tone; they are of two kinds, viz: the *Major* and the *Minor* mode or key. The mode is *Major*, when there are *two* full tones from its Tonic to its third, and *Minor*, when there is a *tone and half tone* from its Tonic to its third: thus,



The Key of a piece of music is indicated by the number of Sharps or Flats which are at the Clef, or *Signature*. Each *Major* key, which we call the principal key, has a *relative Minor* key. It is called relative, because, it is marked at the signature by the *same number* of sharps or flats at its principal key, except the key of C Major, and its relative A Minor, which have no signature. The relative *Minor* key is a *tone and a half tone* below its principal key, as the following table shows.





C Major	F Major.	B $\flat$ Major.	E $\flat$ Major.	A $\flat$ Major.	D $\flat$ Major	G $\flat$ Major.	C $\flat$ Major.
A Minor.	D Minor.	G Minor.	C Minor.	F Minor.	B $\flat$ Minor.	E $\flat$ Minor.	A $\flat$ Minor.

To shorten the study of the foregoing tables, and to know in which key a piece of music is, it is necessary to know that when there are no flats or sharps at the signature, it is in *C Major* or *A Minor*: with the  $\sharp$ , the *major key* is one *half tone* above the last sharp added to the signature; and the *Minor key* two *half tones* below it; with the  $\flat$ , the *Major key* is *five half tones* below the last flat added to the signature; and in the *Minor key* four *half tones* above. To know whether we are in the principal key of the *Major Mode*, or in its relative *Minor*, it is necessary to examine whether the *fifth* of the *Major key* is accidentally altered by a sharp or flat; if *not*, we are in the principal *Major key*; if it is altered, we are in the relative *Minor*.

### OF ABBREVIATIONS.

To abbreviate is to represent several notes by a single one, or by a single sign. This is sometimes done for want of room in the stave, and sometimes to save time and labour in the writing or copying, or to avoid repetitions of a single note or passage. Example:

Written.

Played.

THE PAUSE, ( $\frown$ ) is placed over notes and rests, and denotes that the performer may stop at pleasure. Example.

DA CAPO, or D. C. indicates that the performer must begin the piece again, and end at the first double bar, or continue to the word Fine. The SIGN  $\$$ . indicates that the performer must return to one of the same, and end as D. C.

### SIGNS INDICATING THE DEGREE OF POWER.

Piano or <i>p</i> . . . . .	Soft.	<i>mf</i> . . . . .	Half loud
<i>pp</i> . . . . .	Very soft.	<i>sfz sf fz</i> or $>$ . . . . .	Suddenly loud.
<i>Dolce</i> or <i>dol</i> . . . . .	Sweet.	<i>rfz rf</i> or $<$ . . . . .	Gradually loud.
<i>forte</i> or <i>f</i> . . . . .	Loud.	<i>Cres</i> or $\text{wedge}$ . . . . .	Increase in sound.
<i>f</i> . . . . .	Very loud.	<i>Dim</i> or <i>decre</i> or $\text{wedge}$ . . . . .	Diminish in sound.

We would recommend that every learner be provided with a copy of Hamilton's Dictionary of One Thousand Musical terms, signs and abbreviations.

# CURTIS'S

## ACME BANJO METHOD.

### PART SECOND.

#### The Manner in which the Banjo is Strung.

The Banjo has five strings; the 1st, 2d, 3d and 5th strings are gut; the 4th string is of silk, covered with silver, and is called the bass string. For the first get a violin E string; for the second get an A violin string; for the third a D violin string; for the fourth a D guitar string. Some dealers have 4th strings made expressly for the banjo, but as the guitar strings are long enough for properly constructed banjos, they answer all purposes. For the fifth string, get a very fine E violin string.

#### The Manner of Holding the Banjo and the Position of the Hands.

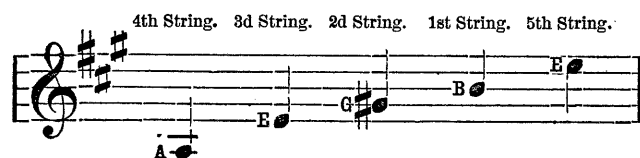
The performer should sit in an easy, natural position. The hoop, or rim of the banjo, should rest on the right thigh, close to the body, so that the wrist of the right hand will come directly over the bridge, the thumb over the fifth string, the second finger over the first string, and the first finger over the second string.

#### The Left Hand and Arm.

The left hand should lightly press the neck between the thumb and forefinger; the end of the thumb rest on the side next to the silver string, between the nut and the first fret, and the large joint of the forefinger at the nut, (the end of the fingerboard where the strings pass over to the keys,) on the side next the first string. The arm should hang easy, graceful and natural, with the elbow separated a short distance from the body, taking care to hold the forearm and wrist curved; the fingers to be separated and held as hammers, ready to strike the strings at the first and second frets. The fingers in this position will naturally fall on the two first strings, and when required to reach the third string, the wrist should be still more curved and the thumb brought more under the neck.

#### The Manner in which the Banjo is Tuned.

Commence tuning the short, or thumb string to E, or as near as you can get it, then place the second finger of your left hand on the first string at the fifth fret, which is E, and tune it to sound like the short string; place second finger on the second string at the third fret, and tune the second string to sound like the first string open; place second finger on third string at the fourth fret, and tune it to the second open string; place your finger on fourth or bass string at the seventh fret, and tune it to the third open string; and your banjo will be in good tune. When the banjo is in tune, the following notes are made on the open strings:



#### The manner of Touching the Strings.

To obtain a full and mellow tone, it is necessary to apply some force with the end of the fingers, not touching the strings with the nails, as they thereby produce a snapping, disagreeable sound. The fingers meet the

## BANJO METHOD.

strings obliquely, so as to cause them to vibrate across the finger-board. They should press and slide along the strings in a sort of undulating or scooping manner. The fingers of the left hand should press the strings very close on the frets, by which the sound is formed and made more clear and pure.

## Stroke Playing.

Partly close the hand, bringing the fourth finger near the palm, then each of the following fingers a little farther from the palm, bringing the fore-finger an inch and a half from the inside of the thumb. Notes to be made by the thumb will have a cross, thus :  $\times$  Notes to be made by the back of the nail of the fore-finger, will have the letter N. Notes to be made by the back of the nail of the second finger, will have N 2. The stroke is made by striking down with the back of the nail.

## On Fingering.

## Right Hand Fingering.

As a general rule, the two first strings are mostly used by the first and second fingers, viz : the first finger is used on the second string, and the second finger on the first string ; the thumb commanding the third, fourth and fifth (or thumb string). The first and second strings are picked upwards ; and the third, fourth and fifth downwards. The third finger is not used except in chords and arpeggios. (See arpeggios.)

## Left Hand Fingering.

For the first finger, No. 1 ; for the second finger, No. 2 ; for the third finger, No. 3 ; for the fourth finger, No. 4 ; for the open strings, 0.

## Of the Keys commonly used on the Banjo.

The banjo may be played in all the keys ; but like all other instruments, it has some keys more favorable to it than others. Those which are most favorable are :

A, three sharps.

D, two sharps.

A minor, natural signature.

E, four sharps.

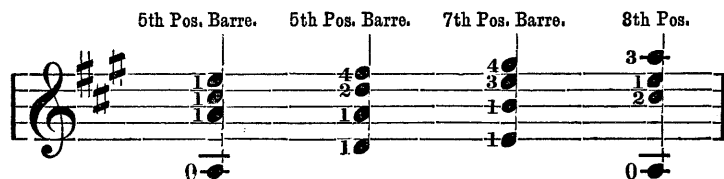
G, one sharp.

F# minor, three sharps.

The other keys are difficult, because they require too often the use of the barre, but I shall introduce other keys in this work, and the pupil can use them or not.

## The Barre.

The barre is made by pressing the first finger of the left hand on two or more strings at one time, and on the same fret. To make the barre with ease, it is necessary to raise the wrist, and to place the thumb entirely behind the neck of the banjo, leaving the remaining fingers free to stop the strings when desired. See example.



## Of the Chords.

The union of two or more notes played together as one :

## Example.



### Of Arpeggios.

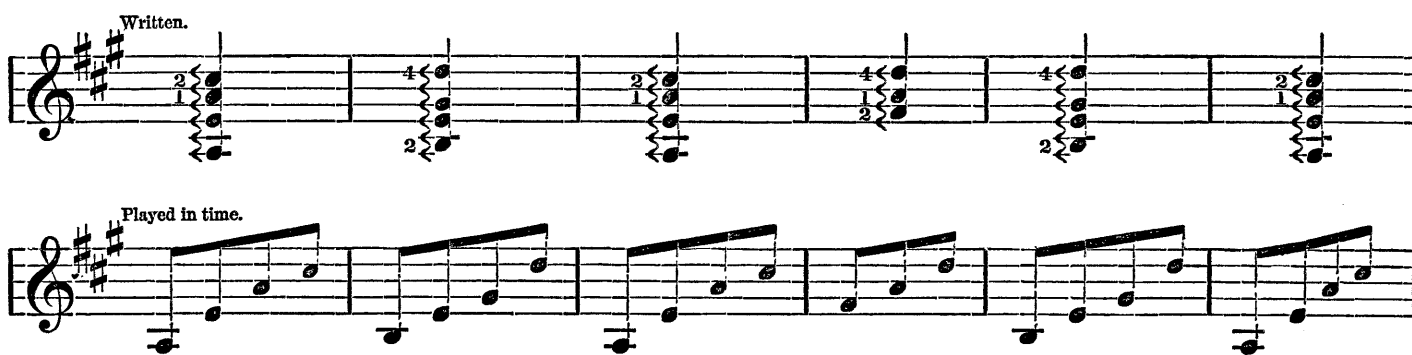
An arpeggio is a number of notes played successively in uniform order, and which, when united, form chords. Arpeggios are used on the banjo, because they produce an agreeable effect on the instrument; and as studies, they give strength and agility to the fingers of the right hand. In making chords or arpeggios of four or five notes, the fingers of the right hand are to be placed one string higher, as follows: the first finger on the third string, the second finger on the second string, and the third finger on the first string, the thumb commanding the fourth and fifth (or thumb string). In practising the arpeggio, the lowest tone is to be taken first, and the highest tone the

last. Whenever a chord is to be arpeggio'd, the sign, thus :



is placed before the chord, and the notes are played rapidly in succession from the lowest upwards.

### Example of Chords Arpeggio'd.



To execute the arpeggio well, before striking the strings the fingers of the left hand should be placed at once on the notes forming the chord, on which the arpeggio is to be played; and when the last note is struck the fingers should be raised to pass to the next chord. This rule is indispensable. If the fingers were to leave each note as soon as it was struck, the vibration of the entire chord would be obstructed, of which each note is an essential part. The fingers of the right hand should not touch the strings, but to make them vibrate.

### Of Harmonics.

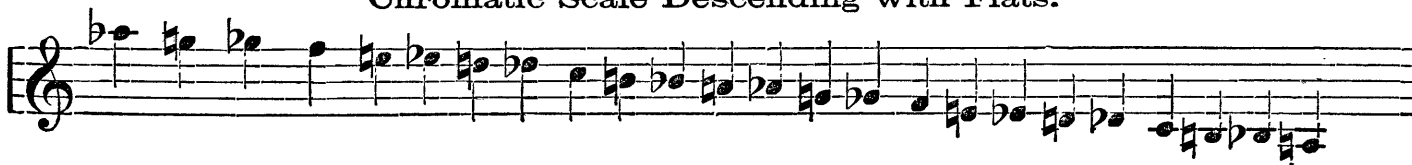
Harmonics are produced by placing a finger of the left hand across the strings of the banjo at certain divisions of the finger-board. The finger must press lightly, yet with sufficient force to prevent the string from vibrating as if open. As soon as the string has been struck with sufficient force, the finger must be taken off. Harmonics are produced at the 4th, 5th, 7th, 12th and 18th frets.

### The Chromatic Scale for the Banjo.

#### Chromatic Scale Ascending with Sharps.



#### Chromatic Scale Descending with Flats.



## BANJO METHOD.

## Spelling the Chords.

**CHORDS.** What are they?

A **CHORD** in music is the same as a **WORD** in language. In the English language there are 26 letters. In the Musical language there are seven letters, namely, A, B, C, D, E, F, G.

In spelling a **CHORD**, or **MUSICAL WORD** we name *every other letter* of a scale; that is, A, C, E, spells a chord which is named after the first letter, and is called the Common Chord of A, and B, D, F, spells the Common Chord of B; and so on. Of course, as we can begin on A, B, C, D, E, F or G, we can spell 7 Common Chords.

If we name *four* letters, as A, C, E, G, we are spelling what is called a *Dischord*, or **CHORD OF THE 7TH**, which also is named after the first letter. Thus we can spell a Chord of the 7th of A, of B, of C, of D, of E, of F, and of G.

Our musical alphabet is so brief that we could spell but very few chords, were it not for the *flats and sharps*.

We can spell the Common Chord of A in 3 ways; A, C, E, or A $\sharp$ , C $\sharp$ , E $\sharp$ , or A $\flat$ , C $\flat$ , E $\flat$ . We can do the same thing with all the other chords.

It will be seen that, as there are seven *Common Chords*, and seven *Chords of the Seventh*, and as we can spell each one in three different ways,—there are, in music, reckoning all the ways of spelling, 42 chords.

The following are the chords, spelt without sharps or flats:



For simplicity's sake, we may call the Common Chord, in each case, No. 1, and the Chord of the 7th, which begins on the same letter, No. 2.

**NOTE TO THE LEARNER.** Although the above chords may be said to be the only ones in music, we can make a *very great variety* by changing the order of the letters.

Albert, Charles, Edward and George, are brothers; always brothers, whether we say, Charles, George, Edward and Albert, or George, Charles, Albert and Edward, or name them in any other order.

A, C, E, G, are always the *Chord of the 7th* of A, whether we say, C, E, G, A, or G, E, C, A, or E, A, C, G, or name them in any other order. The same is true of all other chords.

**NOTE TO HARMONISTS.** Of course it is well known, that there are chords of the 9th, of the 9th and 11th, &c. But as the peculiar letters of these chords may be considered as passing notes, or retardations, or suspensions, we do not here describe them.

## Only Two Chords in Each Key.

Although a tune in any key or scale may contain many different chords, there are only *two* chords, which are, so to speak, the *exclusive property* of each key.

Therefore, if a learner can remember and *spell* the two cords of each key, he knows *all the chords in common use in music*. One of these chords in every key, is on the *first letter* of the scale, and is a *Common Chord* (No. 1). The other chord is on the *fifth letter* of the scale, and is a *chord* of the 7th (No. 2).

The following are the two chords in each key.

Key of C.	Key of G.	Key of D.	Key of A.	Key of E.	Key of B.	Key of F $\sharp$ .
No. 1. No. 2.	No. 1. No. 2.	No. 1. No. 2.	No. 1. No. 2.	No. 1. No. 2.	No. 1. No. 2.	No. 1. No. 2.

Key of G $\flat$ .	Key of D $\flat$ .	Key of A $\flat$ .	Key of E $\flat$ .	Key of B $\flat$ .	Key of F.
No. 1. No. 2.	No. 1. No. 2.	No. 1. No. 2.	No. 1. No. 2.	No. 1. No. 2.	No. 1. No. 2.

Diagram of the Finger-board, Showing the Chromatic scale, ascending by sharps . . .  
 Descending by flats by naming the flat after each letter &c. viz . commencing at highest F 18<sup>th</sup> fret .

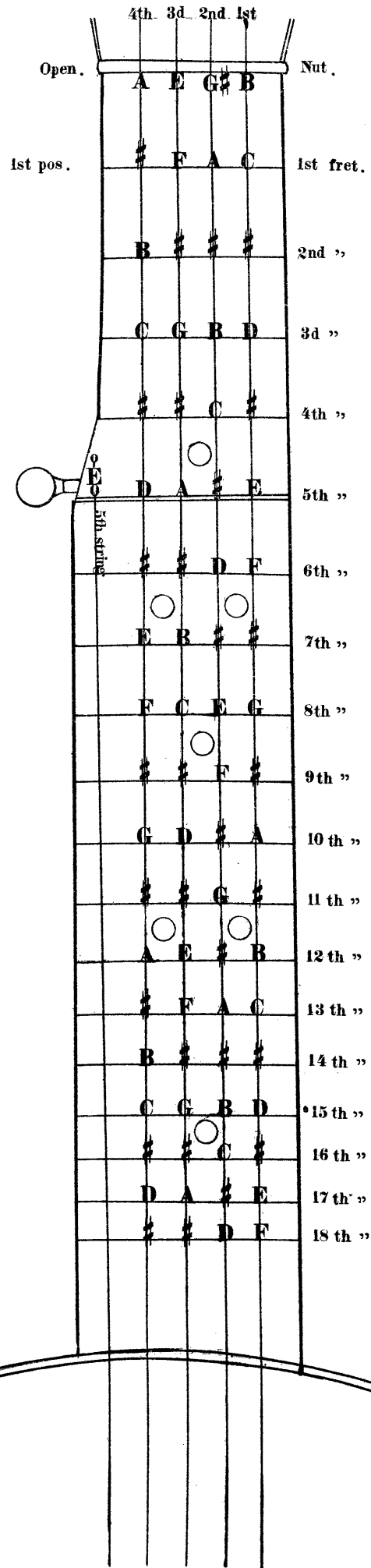


Diagram of the Diatonic scale in Key of C  $\sharp$  on the Banjo finger-board.

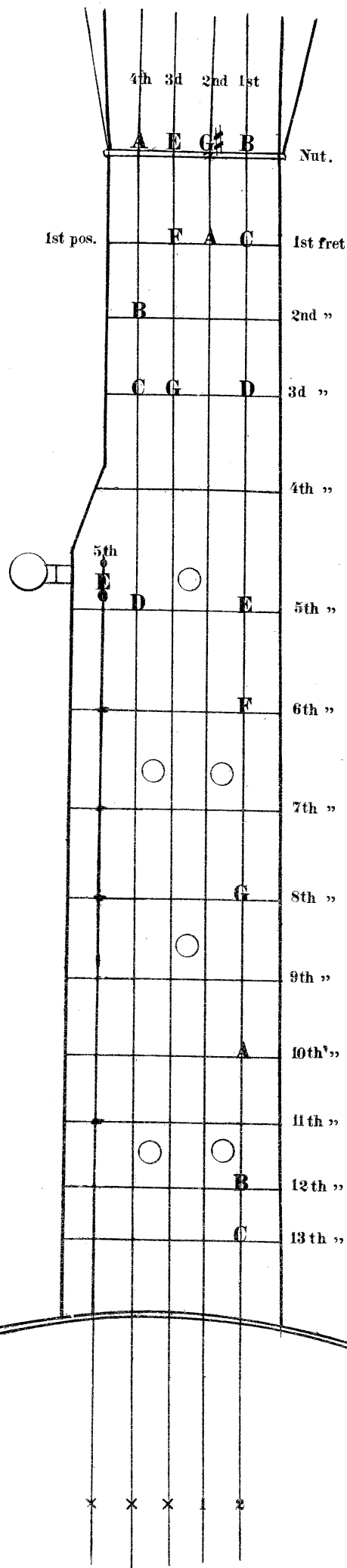


Diagram of the Natural Scale, (Key of C.) showing both the letters upon the Banjo, and the music staves, at the same time.

The music staves running across the Diagrams, giving the number of the fret and position where each letter is found, both upon the Banjo and music, also the string at one glance. In studying this, the Pupil must surely learn to read by note.

The following diagrams are played in the same manner but in different keys and by observing the sharps as they occur. The figures at the bottom of the diagram are for the right hand.

the sharps as they occur. The figures at the bottom of the diagram are for the right hand.

Diagram. Scale of C.

5th string. 4th string. 3d string. 2nd string. 1st string.

Nut

1st fret

2nd "

3d "

4th "

5th "

6th "

7th "

8th "

9th "

10th "

11th "

12th "

13th "

14th "

15th "

16th "

0r

1st fret

2nd

3d

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

x

\*

x

\*

x

\*

2



**Diagram of the scale of A 3(###) sharps .**

N.B. This is called the natural scale of the Banjo.

The image displays musical notation for the natural scale of the Banjo in A major. At the top, a single staff shows the sequence of notes for each string: 5th string (A, B, C, D), 4th string (E, F#, G, A), 3rd string (B, C, D, E), 2nd string (F#, G, A, B), and 1st string (C, D, E, F#). Below this, a five-staff system represents the fretboard. The strings are labeled 1st through 5th from top to bottom. The frets are numbered 0 through 4. The notes are: 1st string (C, D, E, F#), 2nd string (F#, G, A, B), 3rd string (B, C, D, E), 4th string (E, F#, G, A), and 5th string (A, B, C, D). The notation uses a treble clef and a key signature of two sharps (F# and C#). The scale is presented in a linear fashion, showing the sequence of notes across the strings and frets.

**Diagram of the scale of E 4(####) sharps .**

The image displays a musical score for guitar in the key of E major. The top staff shows a single melodic line on the 5th string, with notes corresponding to the fret numbers 0, 2, 3, and 4. The key signature is E major (two sharps: F# and C#). Below the staff is a detailed fretboard diagram for the first four frets across all five strings. The diagram uses vertical lines to represent frets and horizontal lines for strings. Fretted notes are indicated by dots on the strings, with some notes marked with an 'x' to indicate natural harmonics or specific playing techniques. The diagram shows the following fretted notes: 1st fret (5th string), 2nd fret (4th and 5th strings), 3rd fret (4th and 5th strings), and 4th fret (4th and 5th strings). The 5th string is consistently fretted at the 0 position (open string) across all frets shown.

N.B. The Pupil will notice in learning the following diagrams, that they are composed of *Chords* instead of *Scales*—1st learn the *key note* of each Exercise, 2nd observe No. 1 No. 2 No. 3 No. 4 No. 2 No. 1, over the chords on the stave in this order, which represent all the chords in each scale. These figures are taken from certain degrees of the scale in each key, viz: No 1 is the *Tonic* chord (or the first letter of the scale.) No. 2 the *Dominant 7th* (or 5th letter of the scale.) No. 3 the *Sub-Dominant* (or 4th letter, do.) No. 4 the *Dominant harmony*, 2nd inversion of the *Tonic* (or the first letter, do.) The order must be preserved and played, (as written in the key of A, 3 sharps), in every key—viz: No. 1, No. 2 back to No. 1, No. 3, No. 4, No. 2 and always end at No. 1, the key note. By learning this *thoroughly* the pupil will discover that the chords in any piece of music are composed of the same chords in each key.

DIAGRAM showing the notes on the music and on the Banjo.

### Chords of A Major.

The diagram illustrates the chords of A Major in two parts. The top part shows the chords on a musical staff in the key of A major (three sharps). The bottom part shows the corresponding fingering on a banjo, with strings numbered 1st to 5th from top to bottom.

**Chords and Fingering:**

- No 1. (Tonic):** A major triad (A, C#, E). Banjo fingering: 1st string (1), 2nd string (2), 4th string (open).
- No 2. (Dominant 7th):** A7 chord (A, C#, E, G). Banjo fingering: 1st string (1), 2nd string (2), 3rd string (3), 4th string (open).
- No 3. (Sub-Dominant):** D major triad (D, F#, A). Banjo fingering: 1st string (1), 2nd string (2), 3rd string (3), 4th string (open).
- No 4. (Dominant harmony, 2nd inversion):** E7 chord (E, G, B, D). Banjo fingering: 1st string (1), 2nd string (2), 3rd string (3), 4th string (open).

The sequence of chords shown is: No 1., No 2., No 1., No 3., No 4., No 2., No 1.

Diagram showing the notes on the music, and on the Banjo.  
Chords of E major.

Key of E

No 1 No 2 No 1 No 3 No 4 No 2 No 1

1st fret

2nd "

3d "

4th "

5th

Scale and Chords in A minor.

4th string 3d string 2nd string 3d string 4th string

Scale

Key of A min

No 1 No 2 No 1 No 3 No 4 No 2 No 1

1st

2nd

3d

4th

5th

Diagram of the Key of F# minor.

Chords in the key of F# minor.

Key of F# minor

No 1      No 2      No 1      No 3      No 4      No 2      No 1

1st fret      1st fret      1st fret      1st fret      1st fret      1st fret      1st fret

2nd      2nd      2nd      2nd      2nd      2nd      2nd

3rd      3rd      3rd      3rd      3rd      3rd      3rd

4th      4th      4th      4th      4th      4th      4th

5th      5th      5th      5th      5th      5th      5th

x 1 2 3      x 2 3      x 1 2 3      x 1 2 3      x 1 2 3      x 1 2 3      x 1 2 3

## Scales and Chords in C.

4th string 3d string 2nd string 1st string 2nd str: 3d string 4th string

Scale

Chords

No. 1 No. 2 No. 1 No. 3 No. 4 No. 2 No. 1

1st 2nd 3rd 4th 5th

or

x x 1 2 3 x 1 2 x x 1 2 3 x 1 2 x x 1 2 x 1 2 x x 1 2 3

## Scale and Chords in the Key of G. one (#) sharp.

3d string 2nd string 1st string 2nd string 3d string

Scale

Chords

No. 1 No. 2 No. 1 No. 3 No. 4 No. 2 No. 1

1st 2nd 3rd 4th 5th

x x 1 2 x x 1 2 x 1 2 x x 1 2 4 x 1 2 3 x x 1 2 x 1 2

## Diagram of the Key of D.

Scale and Chords in the key of D 2(##) sharps.

Scale

4th string 3d string 2nd string 1st string 2nd string 3d string 4th string

5th fret. 4th fin. 5th fret

Chords

No 1 No 2 No 1 No 3 No 4 No 2 No 1

## Scale of Thirds

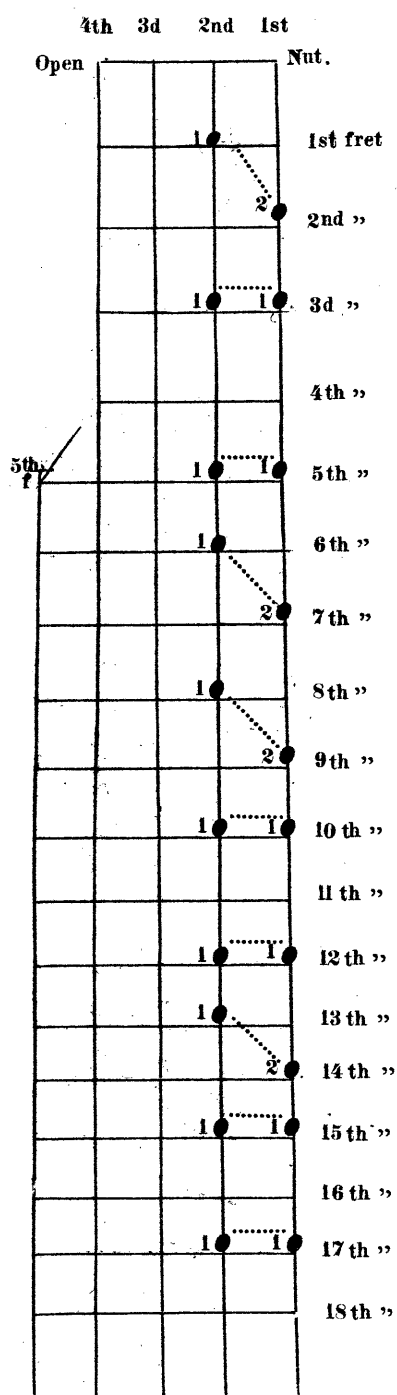
## Scale of Sixths

## Scale of Octaves



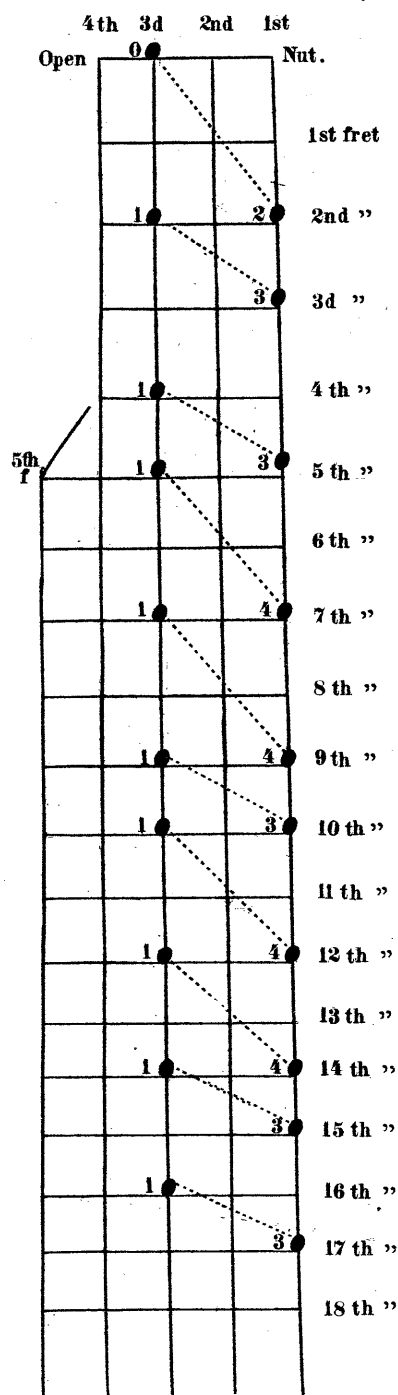
## Scale of Thirds

A Major or 3 sharps.



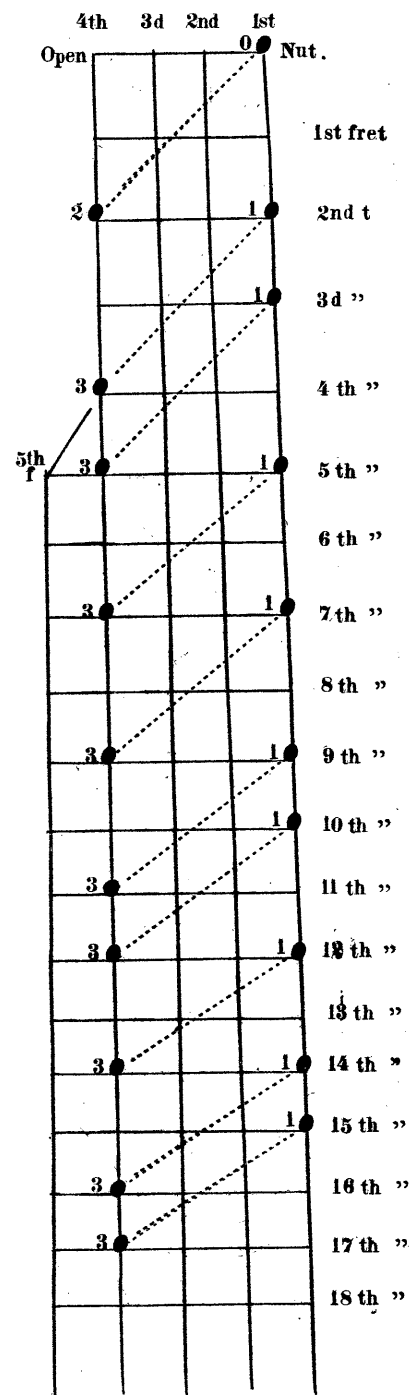
## Scale of Sixths

A Major or 3 sharps.



## Scale of Octaves

A Major or 3 sharps.



N.B. These Diagrams give the Pupil the frets upon the Banjo .

Scales of Thirds, Sixths and Octaves. Also shows the letter upon the music and Banjo combined.

Key of A. Scale in Thirds. Scale in Sixths. Scale in Octaves.

Key of A. Scale in Thirds.

4th 3d 2nd 1st

Scale in Sixths.

4th 3d 2nd 1st

Scale in Octaves.

4th 3d 2nd 1st



The pupil practising these two Diagrams will first learn to name the chords and keys. Place the 1st finger on the 1st fret (*barre*); the first finger will then be B $\flat$  and F; the second will be B $\flat$  and the fourth finger will be on D— all this making the *chord of B $\flat$* . By sliding the fingers in this same position up to each fret successively every major key is produced.

To produce the relative Minor of each of these Major keys, place the 1st finger on the first fret, (which marks the position of the major key); the second finger on the second fret which will give the relative minor key note; the third finger on the same fret as per diagram completes the chord of F $\sharp$ . (F $\sharp$  A C $\sharp$ )—

Observe the flats or sharps of the different keys, Major or Minor, as you play them. Place the first finger, then the second and third; slide from one fret to another, the first finger moving *first*, and the other fingers placed afterwards as per diagram.

The practice of these two Diagrams will enable the pupil to play in every key upon the Banjo. First practice the 3d and 4th strings together, next 1st and 2nd strings. Then all 4 strings together.

Diagram of Major Keys.

Diagram of Relative Minor Keys.

The diagrams illustrate the fret positions for major and relative minor keys on a banjo. The left diagram, titled "Diagram of Major Keys," shows the fret positions for 13 major keys. The right diagram, titled "Diagram of Relative Minor Keys," shows the fret positions for 13 relative minor keys. Each diagram has columns for the 4th, 3d, 2nd, and 1st strings. Fret positions are indicated by dots and numbers (1, 2, 3, 4) on the strings. A "Nnt" (natural) position is marked at the 0th fret. The diagrams show how the same fret positions can be used for different keys by changing the fingering and string combination.

Key	4th	3d	2nd	1st	Relative minor	4th	3d	2nd	1st
A	Nnt	0	0		F $\sharp$	Nnt			
1st po. B $\flat$	1	1	1		1st po. F $\sharp$				
2nd po. B	1	1	2	2	2nd po. G				
3d po. C $\sharp$	1	1	2	4	3d po. G $\sharp$				
4th po. C $\sharp$	1	1	2	4	4th po. A				
5th po. D	5th 0	1	2	4	5th po. A $\sharp$	5th 0			
6th po. E $\flat$	1	1	2	4	6th po. B				
7th po. E	1	1	2	4	7th po. C				
8th po. F	1	1	2	4	8th po. C $\sharp$				
9th po. F $\sharp$	1	1	2	4	9th po. D				
10th po. G	1	1	2	4	10th po. D $\sharp$				
11th po. A $\flat$	1	1	2	4	11th po. E				
12th po. A	1	1	2	4	12th po. F				
13th po.					13th po.				

# EXERCISE FOR THE PRACTICE OF EVERY POSITION AND KEY ON THE BANJO.

1st observe the figures Nos 1,2 & 3 over the staves in each key both Major and Minor — No 1 is the *key note* chord in *any key*. No 2 is the *Dominant 7th* in *Major* or *Minor*. No 3 is the *Sub-Dominant* (or *borrowd* chord.) and is taken from another key, viz: No 3 chord in A (three sharps), borrowd from No 1 chord in D, (two sharps); and in every other key, the *Subdominant* is borrowd from the No 1 of the next in rotation &c.

2nd. observe at the commencement, the *key* and *position* are marked.

3d. — That the 1st finger, (which marks the *position*) is *kept still*, until you have played the whole stave through each key, both major and minor.

4th also notice that the No 2 chord, (Dominant 7th) is *precisely* the same in the *Major* and *Minor* keys. No 1 & 3 chords are not alike.

The following exercises are good for advanced Pupils or any Banjoists. *Try them.*

The musical score consists of seven staves, each representing a different position and key on the banjo. Each staff contains a sequence of chords labeled as follows: No 1, No 1, No 2, No 1, No 3, No 1 minor, No 2 do, No 1 do, No 3 do, No 2 do, and Key note (major). The staves are: Open Key A, 1st pos. Key Bb, 2nd pos. Key B, 3d pos. Key C, 4th pos. Key C#, 5th pos. Key D, and 6th pos. Key Eb. Fingerings are indicated by numbers 1-4 below the notes.

N. B. Every key of these two pages must be fingered with the *left hand* the same as given in the Key of Bb. See diagram on opposite page.

No 1 No 1 No 2 No 1 No 3 No 1 minor No 2 do No 1 do No 3 do No 2 do Key note.

7th pos.  
Key E

No 1 No 1 No 2 No 1 No 3 No 1 minor No 2 do No 1 do No 3 do No 2 do Key note.

8th pos.  
Key F

No 1 No 1 No 2 No 1 No 3 No 1 minor No 2 do No 1 do No 3 do No 2 do Key note.

9th pos.  
Key F#

No 1 No 1 No 2 No 1 No 3 No 1 minor No 2 do No 1 do No 3 do No 2 do Key note.

10th pos.  
Key G

No 1 No 1 No 2 No 1 No 3 No 1 minor No 2 do No 1 do No 3 do No 2 do Key note.

11th pos.  
Key Ab

No 1 No 1 No 2 No 1 No 3 No 1 minor No 2 do No 1 do No 3 do No 2 do Key note.

12th pos.  
Key A

No 1 No 1 No 2 No 1 No 3 No 1 minor No 2 do No 1 do No 3 do No 2 do Key note.

13th pos.  
Key Bb

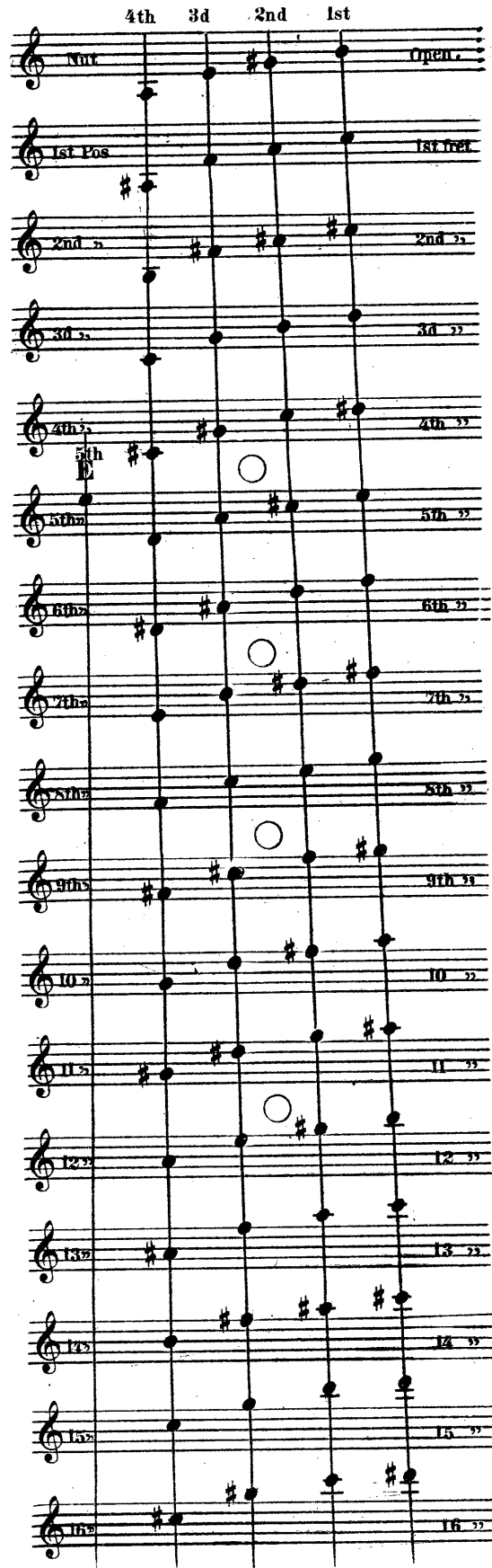
No 1 No 1 No 2 No 1 No 3 No 1 minor No 2 do No 1 do No 3 do No 2 do Key note.

14th pos.  
Key B  
omit.

No 1 No 1 No 2 No 1 No 3 No 1 minor No 2 do No 1 do No 3 do No 2 do Key note.

15th pos.  
Key C  
omit.

Diagram showing the strings, frets and Positions upon the Banjo. Also the notes on the music stave.



This Diagram is very beneficial to the Pupil, as it teaches the *Chromatic* scale upon each string, by starting at the *Nut*, and ascending in half tones by sharps, ( $\sharp$ ) and at the same time teaches the positions of the *notes* upon the *music* lines.

## EXERCISE FOR THE THUMB STRING.

Play this first slow, and increase the movement to very fast.

Key of A.

*Fine.*

*D.C.*

## EXERCISE OF THE CHROMATIC SCALE.

and the 5th string (thumb string) ascend by sharps (#) descend by flats (b)

Play slow..... Then fast throughout.

N.B. Pick the scale notes with 1st finger on 4th, 3d and 2nd strings, and 2nd finger on 1st string. Left hand use 1st, 2nd and 3d fingers on the first half tones, and repeat them ascending on each string. Descending 3d, 2nd and 1st fingers, and repeat them on each string.

N.B. Practise this exercise until you can play it very fast.

## EXERCISES OF CHROMATIC OCTAVES.

Beginning at A, Ascending by sharps, and Descending by flats.



## USUAL STYLE OF ACCOMPANIMENT FOR SINGING.

Key of E. No. 1. No. 1. No. 2. No. 1. No. 1. No. 3. No. 4. No. 2. No. 1.



Key of A. No. 1. No. 1. No. 2. No. 2. No. 1. No. 3. No. 2. No. 1.



No. 1. No. 2. No. 1. No. 1. No. 3. No. 4. No. 2. No. 1.



## ARPEGGIO MOVEMENT.

Key of E.



No. 1. No. 2. No. 1. No. 2. No. 1. No. 2. No. 1. No. 2.

Key of A Minor.

1st.

No. 1. No. 1. No. 1. No. 1. No. 3. No. 3.

2d.

Key of C Major.

No. 2. No. 2. No. 1. No. 1. No. 1. No. 1.

Key of A Minor.

No. 3. No. 3. No. 1. No. 2. No. 1. No. 1.

No. 1. No. 3. No. 1..... No. 2.....

A Major.

No. 1. No. 3. No. 1..... No. 3. No. 2. No. 1.....

No. 2..... No. 1. No. 2. No. 1. No. 2. No. 1. No. 2.

No. 1. No. 3. No. 1..... No. 2.....

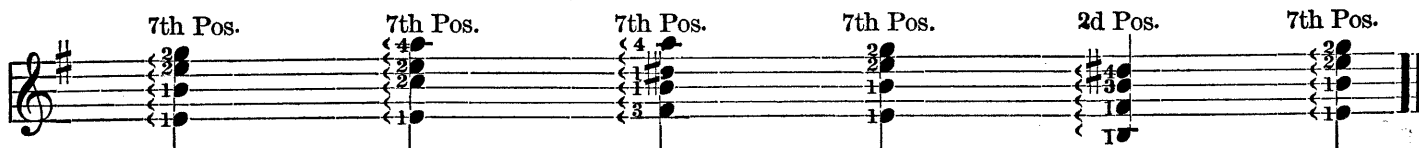
No. 1. No. 3. No. 1..... No. 2..... No. 1.

## EXERCISES OF MINOR SCALES, CHORDS AND POSITIONS.

## MINOR SCALE IN THE KEY OF E.



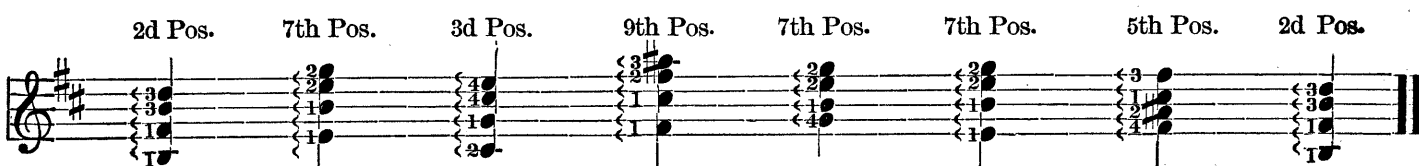
## CHORDS IN THE MINOR SCALE OF E.



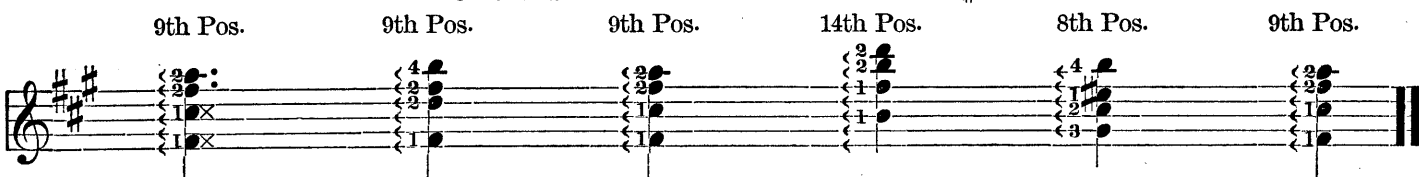
## MINOR SCALE IN THE KEY OF B.



## CHORDS IN THE MINOR SCALE OF B.

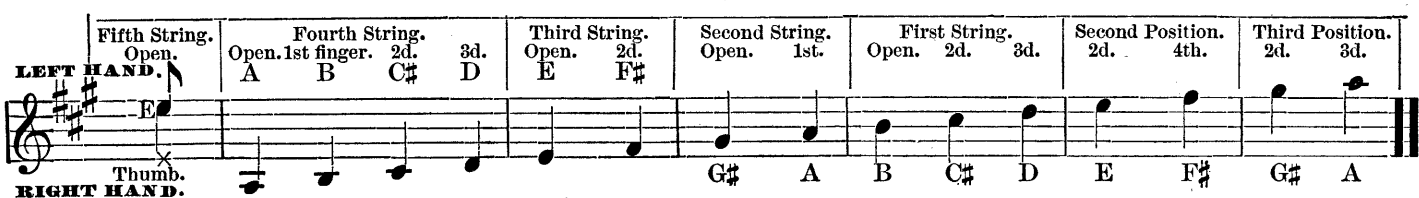


## CHORDS IN THE MINOR SCALE OF F#.



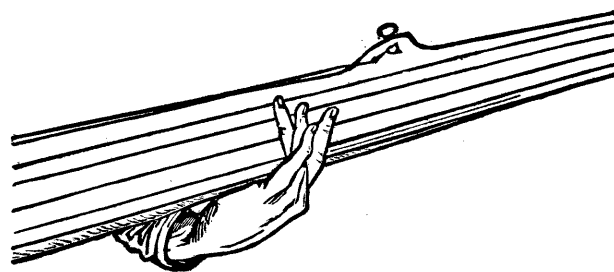
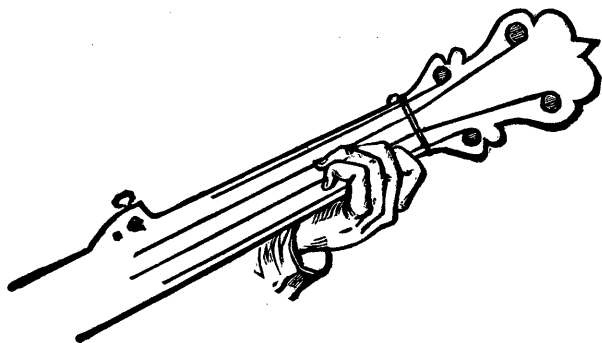
## DRAWINGS SHOWING THE POSITIONS OF THE HANDS, AND SCALE FOR THE BANJO.

## IN THE KEY OF A, THREE SHARPS.



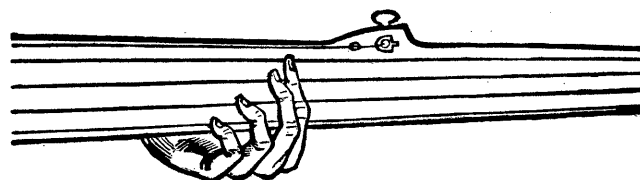
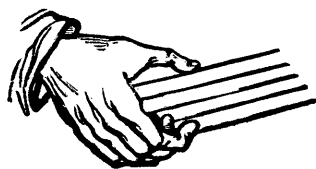
POSITION OF THE LEFT HAND.

POSITION OF THE LEFT HAND IN MAKING HARMONICS.



POSITION OF THE RIGHT HAND.

POSITION OF THE LEFT HAND IN MAKING A BARRE.

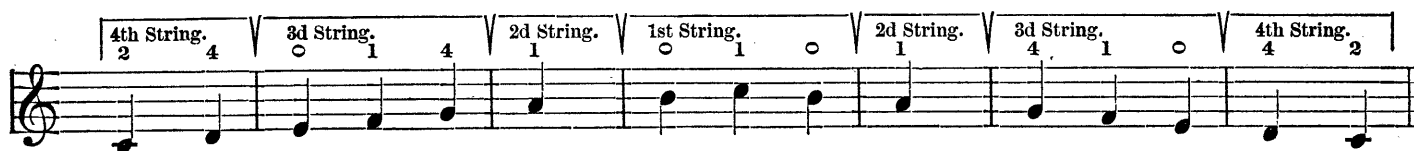




## THE MAJOR SCALES IN SHARPS.

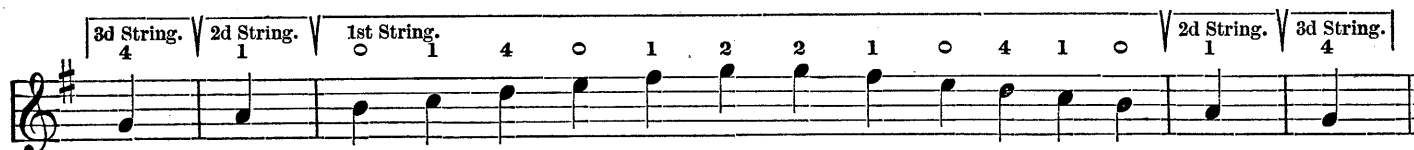
Natural Key.

THE MAJOR SCALE IN THE KEY OF C.



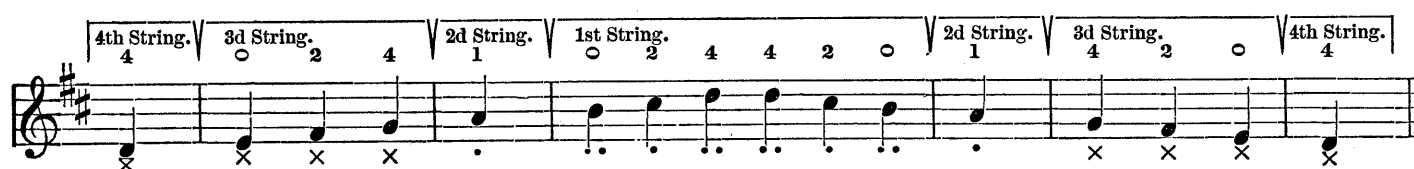
Signature One Sharp.

THE MAJOR SCALE IN THE KEY OF G.



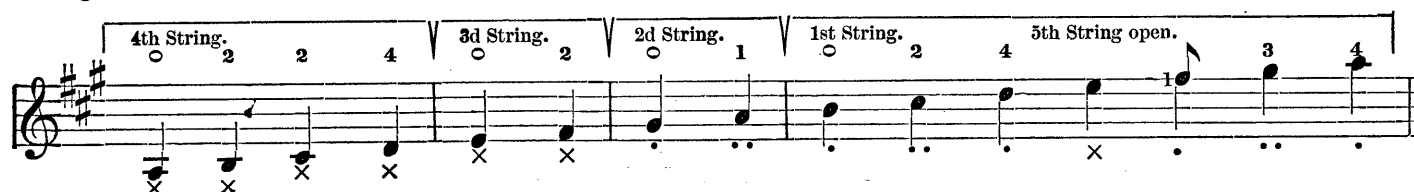
Signature Two Sharps.

THE MAJOR SCALE IN THE KEY OF D.



Signature Three Sharps.

THE MAJOR SCALE IN THE KEY OF A.



Signature Four Sharps.

THE MAJOR SCALE IN THE KEY OF E.



## THE MAJOR SCALES IN FLATS.

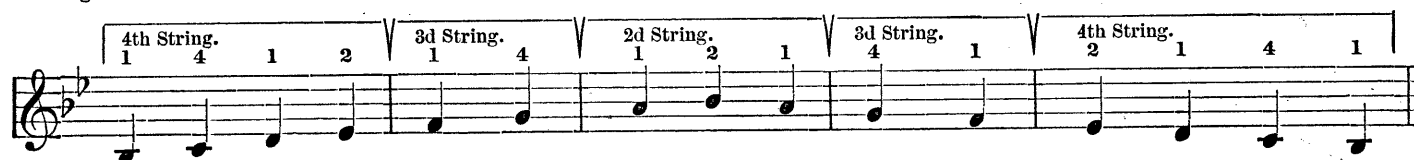
Signature One Flat.

THE MAJOR SCALE IN F.



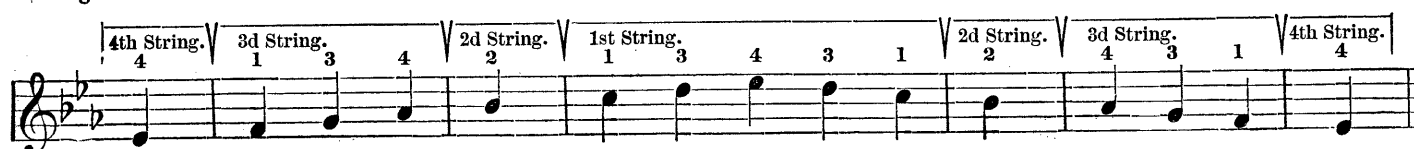
Signature Two Flats.

THE MAJOR SCALE IN B♭.



Signature Three Flats.

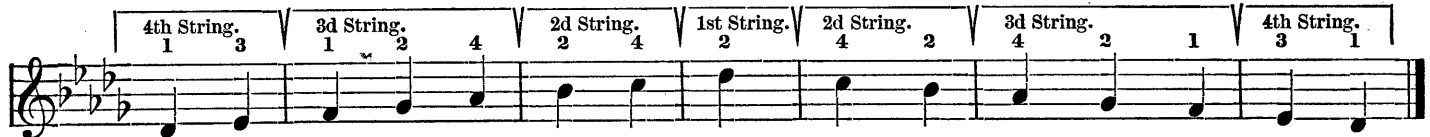
THE MAJOR SCALE IN E♭.



Signature Four Flats.

THE MAJOR SCALE IN A $\flat$ .

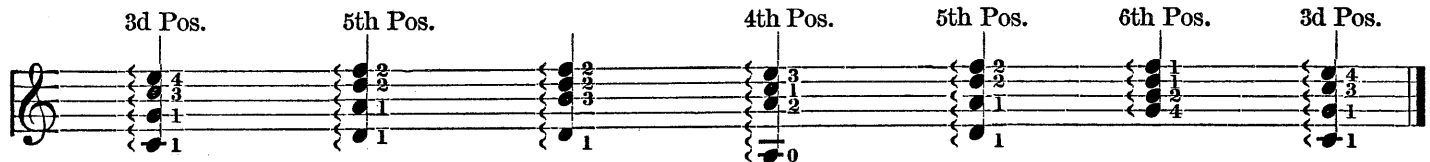
Signature Five Flats.

THE MAJOR SCALE IN D $\flat$ .

## EXERCISES OF THE POSITIONS AND CHORDS IN THE MOST AVAILABLE KEYS.

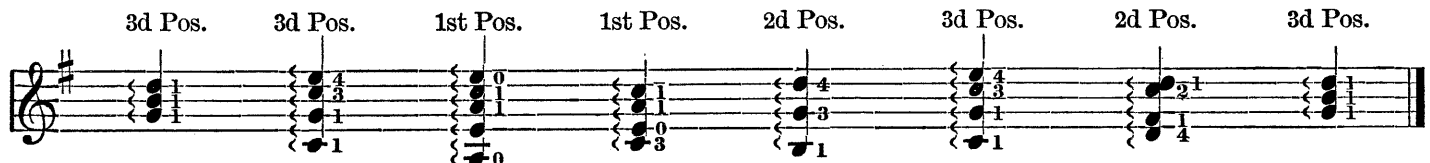
Natural Key, C.

## CHORDS IN THE KEY OF C.



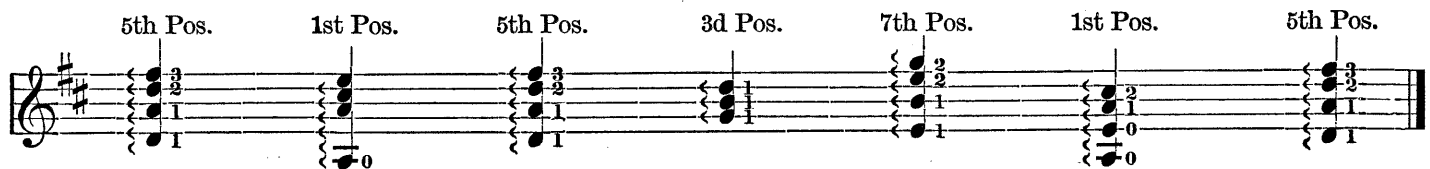
One Sharp, G.

## CHORDS IN THE KEY OF G.



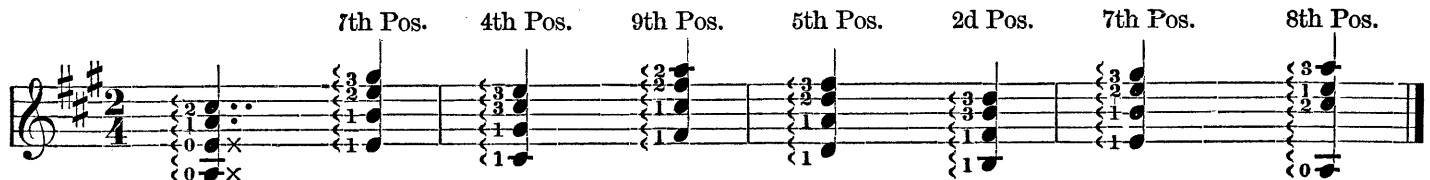
Two Sharps, D.

## CHORDS IN THE KEY OF D.



Three Sharps, A.

## CHORDS BELONGING TO THE KEY OF A.



Four Sharps, E.

## CHORDS IN THE KEY OF E.

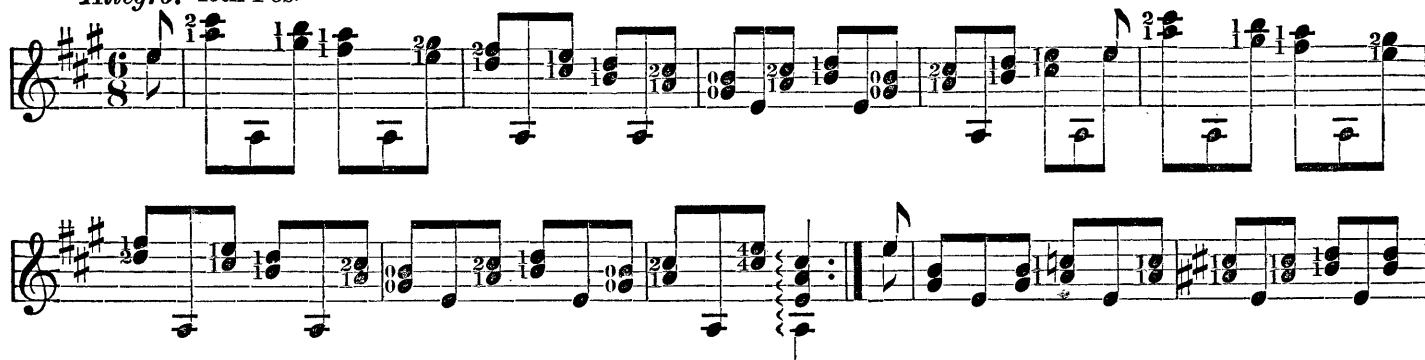


## EXERCISE IN THIRDS AND SIXTHS.

CURTISS.

*Allegro.* 13th Pos.

13th Pos.

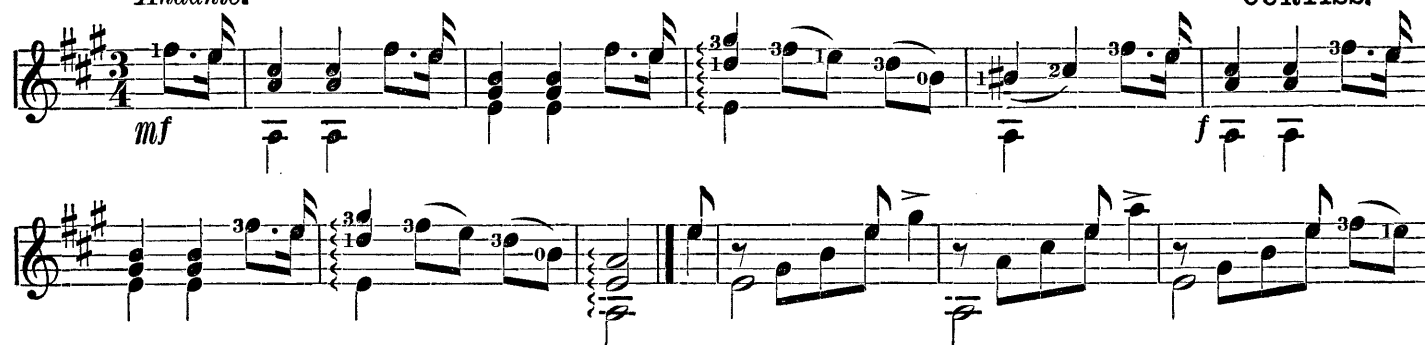


7th Pos. 8th Pos. 9th Pos. 10th Pos. 13th Pos.



## MAY MORNING WALTZ.

CURTISS.

*Andante.*

10th B.... ..



5th Pos... .. 6th B..... 5th Pos..... 10th B..... 5th Pos.....



5th B ..... 5th Pos.



## 35

TRIO.

1st Pos.

10th. 6th Pos.

8th Pos. D.C.

al fine.

## EXERCISE POLKA.

E. A. FOWLER.

TRIO.

5th Pos.

D.C.

## MARCH FROM OPERA OF "LINDA."

DONIZETTI.

CURTISS.

*Moderato.* 9th Pos.

5th B.

9th Pos.

5th B.

5th B.

7th Pos. 6th Pos.

## MARCH FROM OPERA OF "LINDA." Concluded.

9th Pos. 9th.

10th B.

9th pos.....

This musical score is for a march in G major, 4/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a single line, with fingerings indicated by numbers 1-4. The second staff continues the melody, featuring a section marked '10th B.' which includes a double bar line and a key signature change to one sharp (F#). The piece concludes with a final cadence.

## AIR TYROLEAN.

CURTISS.

1st Pos..... 5th Pos..... 5th Pos..... 5th Pos..... 1st Pos.....

*Allegro.*

5th Pos..... 5th Pos..... 1st Pos..... 5th Pos.....

5th..... 5th..... 1st..... 5th..... 5th..... 5th..... D.C.

5th..... 5th..... 5th..... 5th.....

5th..... 5th..... 5th..... 1st..... 5th.....

5th..... 5th..... 1st..... 5th..... 5th..... 5th..... Fine.

This musical score is for an Air Tyrolean in G major, 4/4 time, marked 'Allegro'. It is a single-staff piece with a treble clef. The score is divided into six measures, each with a position label above it: 1st Pos., 5th Pos., 5th Pos., 5th Pos., 1st Pos., and 5th Pos. The first measure is marked 'Allegro.' and the last measure is marked 'Fine.'. The piece includes a double bar line after the fourth measure and a 'D.C.' (Da Capo) instruction after the fifth measure. Fingerings are indicated by numbers 1-4, and there are several 'x' marks above notes, likely indicating breath marks or specific articulation.

N. B.—In playing this piece, keep the 1st finger of the left hand at the 5th position, except for changes to 1st positions.

## THE SPANISH FANDANGO.

NEW WITH 4th STRING SOLO.

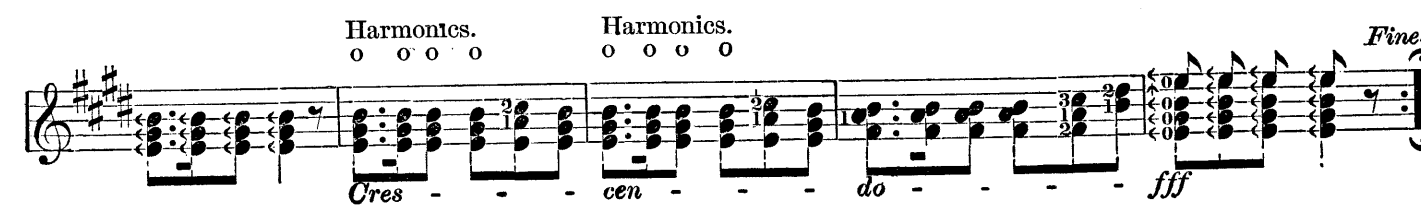
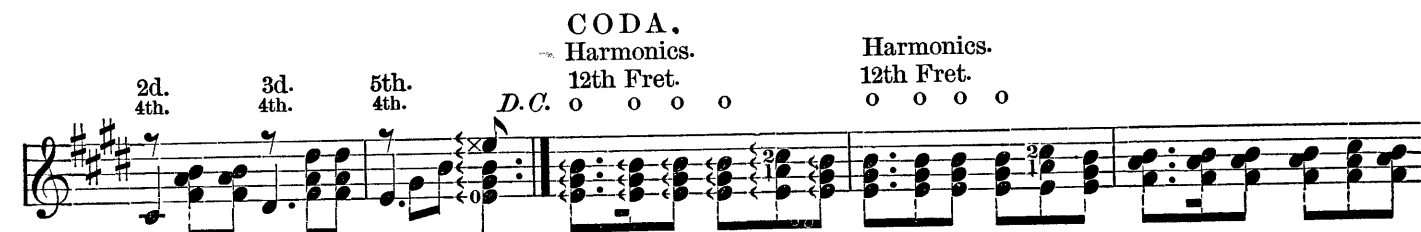
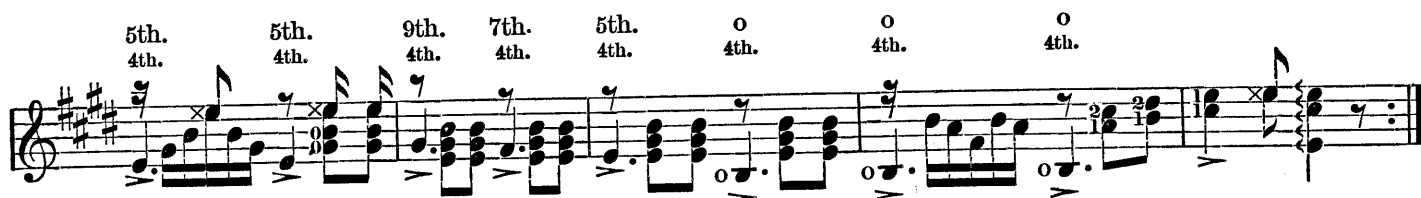
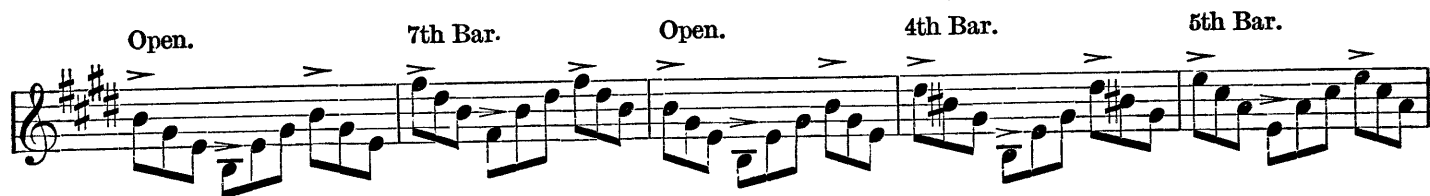
Tune 4th String to B.

Arr. for Banjo by W. O. PETERSON.

The musical score is written for a five-string banjo in G major (one sharp) and 6/8 time. It consists of eight staves of music. The notation includes various fretting positions (5th, 7th, 9th, 12th), barre techniques (5th Pos. Barre, 7th Pos. Barre, 5th Barre), and triplets. The piece begins with a key signature of one sharp (F#) and a 6/8 time signature. The first staff has a 'Tune 4th String to B.' instruction. The second staff has a '5th.' fretting instruction. The third staff has a '5th Pos. Barre. Open.....' instruction. The fourth staff has a '7th Pos. Bar. Open..... 4th Pos. Bar. 5th Pos. Bar. 7th Pos. Bar. Open.....' instruction. The fifth staff has a '1st. 2d. 9th. 7th. 9th.' fretting instruction. The sixth staff has a '12th.' fretting instruction. The seventh staff has a '9th. 12th. 5th Barre.' instruction. The eighth staff has a '1st. 2d.' fretting instruction. The piece ends with a double bar line.

# THE SPANISH FANDANGO. Concluded.

39





## HOME, SWEET HOME.

## WITH VARIATIONS FOR BANJO.

AND SOLO ON FOURTH STRING.

## Theme.

*Andante.*

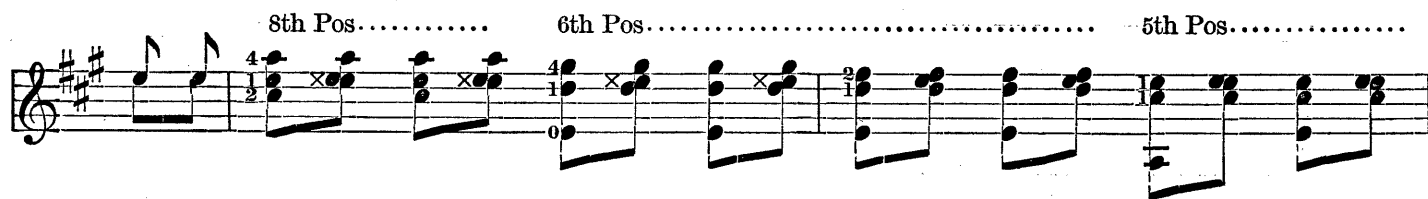
Arr. by WM. O. PETERSON.



## 1st Variation.

*Allegro.*

## HOME, SWEET HOME.



## 2d Variation.

*Allegretto.*

## HOME, SWEET HOME. Concluded.

Accent the Melody Notes *strong* with the thumb (x) in the Bass.

3d Variation.  
*Allegro.*

5th Pos. ....

The musical score for 'HOME, SWEET HOME. Concluded.' is written for guitar in treble and bass clefs. It is in 6/8 time and the key of D major (two sharps). The score consists of five staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody. The third staff includes first and second endings, marked '1st.' and '2d.', and continues with positions 8th and 7th. The fourth staff continues the melody with positions 5th and 8th. The fifth staff concludes the piece with a first and second ending, marked '1st.' and '2d.', and ends with a 'Fine.' marking. The score includes various musical notations such as notes, rests, and fingerings.

## POLKA DANCE.

At this mark (~~~) sweep the 1st finger nail across the three strings.

*Allegro.*

The musical score for 'POLKA DANCE.' is written for guitar in treble and bass clefs. It is in 2/4 time and the key of D major (two sharps). The score consists of four staves. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody. The third staff includes first and second endings, marked '1st.' and '2d.', and continues with positions 8th and 7th. The fourth staff concludes the piece with a first and second ending, marked '1st.' and '2d.', and ends with a 'Fine.' marking. The score includes various musical notations such as notes, rests, and fingerings.

## POLKA DANCE.

CURTISS.

*Lively.*

## AFRICAN POLKA.

*Allegro.*

5th Pos. .... 5th Pos.

## MAY FLOWER MAZURKA.

CURTISS.

*Andante.*

13th Pos. 10th 8th Pos. 13th Pos. 10th. 8th Pos..

10th. 8th. 6th. 6th. 5th.

Solo on 4th string.

5th. 6th. 5th. 10th. 8th. 6th. 6th.

5th. 10th. 8th. 6th. 6th. 5th.

*D.C.* Solo on 4th string.

5th. 6th. 8th. 6th. 8th. 6th. 6th. 8th.

5th 10th B. 11th. 10th.... 8th.... 7th. 8th. 9th. 14 f.

5th Pos. ....15. 10th.... 11th. 10th.... 8th.... 7th. 8th. 5th Pos. *D.C.*

N. B.—Observe the melody in Bass to be played all upon the 4th string. See solo parts.

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# THE EVERETT GRAND MARCH.

For the Banjo, by W. O. PETERSON.

*f* *Maestoso.* 6th. ....

*mf* 3

*f* 6th. ....

*p* 6th. .... 10th.

*f* 6th. .... *f*<sub>2</sub> Fine.

*p* *cres.* *f* *p* *cres.* ..... *f*

*p* *cres.* *f* *p* *cres.* ..... *f*

TRIO.

10th Pos. .... 12th. 10th. .... 9th. 5th.

*mf* 3 *cres.* *f*

10th. .... 12th. 10th. .... 9th. 5th. 8th Pos.

*f* *Cres* - - - *cen* - - - *do* - - - *ff* *D.C. al Fine.*

## THE SHEPHERD BOY.

Arr. for the Banjo, by N. P. B. CURTISS.

*Andante.* 5th Pos.

7th. 5th.

5th. 10th B. 8th P. 6th P.

5th. 6th. 5th. 4th. 6th. 5th.

5th. .... *Tempo.*

5th Pos. 10th. 8th. 6th. 5th Pos.

5th. .... 8th Pos. 6th. 5th Pos.

7th. 5th. *Ritard*

# ROSA LEE.

47

Arranged by CURTISS.

*Allegro.* 5th Barre. 5th. 5th Pos. 5th B. 5th.

5th Pos. 9th. 5th. 5th.

9th. 5th. 5th B.

5th. 5th B. 5th Pos. 9th Po. 13th Pos. 5th B.

The musical score for 'ROSA LEE.' is written for guitar in treble clef with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff begins with a forte (f) dynamic and includes a 5th barre. The second staff starts with a mezzo-forte (mf) dynamic. The third and fourth staves continue the piece, ending with a double bar line. Fingerings and positions (5th, 9th, 13th) are indicated throughout the score.

# MY LODGING IS ON THE COLD GROUND.

Or, "BELIEVE ME," &c.

Arranged by CURTISS.

*Moderato.* 6th Po. 10th B. 5th B.

10th B. 8th Pos. 5th B.

10th. 8th Pos. 10th B. *ad lib.* *tempo.*

10th B. 8th Pos. 5th B.

The musical score for 'MY LODGING IS ON THE COLD GROUND.' is written for guitar in treble clef with a key signature of two sharps (F# and C#). It consists of four staves of music. The first staff begins with a mezzo-forte (mf) dynamic and includes a 6th position and 10th barre. The second and third staves continue the piece, with the third staff marked 'ad lib.' and 'tempo.' The fourth staff concludes the piece. Fingerings and positions (6th, 8th, 10th) are indicated throughout the score.



## WE HAVE LIVED AND LOVED TOGETHER.

Arranged by CURTISS.

*Moderato.*

10th B. 5th. 6th. 10th B.

5th Pos. 5th B. *ad lib.*.....

10th B. 10th.

7th. 9th. 5th Pos. 5th B. 9th Pos.

This musical score is for the song 'We Have Lived and Loved Together' in G major (one sharp) and 6/8 time. It consists of five staves of music. The tempo is marked 'Moderato'. The score includes various fingering numbers (0, 1, 2, 3, 4) and breath marks (vertical lines with a dot). Specific positions for a wind instrument are indicated: '10th B.', '5th.', '6th.', '10th B.', '5th Pos. 5th B.', '10th B.', and '7th. 9th. 5th Pos. 5th B. 9th Pos.'. A section of the music is marked 'ad lib.' (ad libitum) with a wavy line indicating improvisation. The piece ends with a double bar line.

## OLD FOLKS AT HOME.

Or, "THE SWANEE RIVER."

Arranged by CURTISS.

*Andantino.*

2d Pos. 5 B. 6 B.

1st. 2d.

This musical score is for the song 'Old Folks at Home' (also known as 'The Swanee River') in G major (one sharp) and 4/4 time. It consists of four staves of music. The tempo is marked 'Andantino'. The score includes various fingering numbers (1, 2, 3, 4) and breath marks. Specific positions for a wind instrument are indicated: '2d Pos. 5 B. 6 B.', '1st.', and '2d.'. The piece features a first ending (marked '1st.') and a second ending (marked '2d.'). The score concludes with a double bar line.

# WHEN THE SWALLOWS HOMEWARD FLY.

Arranged for Banjo by CURTISS.

*Andante con espressione.*

8th Pos.

9th Pos. .... 9th Bar.

9th B.

10th Pos. ....

7th Bar.

12th B.

cres. ....

15th B.

12th Pos. ....

10th.

8th Pos.

cres. ....

13th Pos.

5th Bar.

10th Pos.

5th Pos.

5th B. 1st Pos.

12 Pos.

8th. 12th.

13th Pos.

5th P.

8th Po.

8th Po. 1st Po.

8th Pos. ....

*p* *pp*

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## ILLUSIONI.

## GRAND WALTZ.

G. C. CAPITANI.

For Banjo by CURTISS.

*Andante,*

7th Fret. 5th B. 12th. 7th. 9th. 11th. 12th. 11th. 9th. 7th. 11th. 9th. 5th. 5th B. 9th. 7th. 4th. 2d. 4th. 5th. 6th. 7th. 5th B. 7th. 12th. 7th. 9th. 11th. 16th. 14th. 11th. 9th Pos. .... 9th. 14th. 12th. 9th. 7th. 12th. 12th. 11th. 9th. 7th. 2d. 4th. 7th. 4th. 2d. 7th Fret. 5th B. 12th. 7th. 9th. 11th. 9th. 5th. 4th. 2d. 4th. 5th. 6th.

N. B. All the single notes to be played on the fourth string. *Strong accent* upon the half notes.

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Two staves of musical notation in G major (one sharp). The first staff contains measures 7th, 5th B., 9th Pos., 6th., 7th., 9th., 11th., 12th., and 13th. The second staff contains measures 14th., 4th., 5th., 6th., 7th., 9th., 11th., 12th., 14th., and ends with a double bar line and a forte (ff) dynamic marking. The notation includes various fingerings and articulations.

## THE LAST ROSE OF SUMMER.

Arranged by CURTISS.

Seven staves of musical notation in G major (one sharp). The first staff is marked *Andante.* and contains measures 8th Pos., 6th., and 4th. The second staff contains measures 8th Pos., 6th., and 4th. The third staff contains measures 8th., 6th., and 8th. The fourth staff contains measures 8th., 7th., 8th., and 12th Po. 8th. The fifth staff contains measures 8th., 6th., and 4th. The sixth staff contains measures 8th., 6th., and 4th. The seventh staff contains measures 8th., 6th., and 4th. The notation includes various fingerings, articulations, and dynamics such as *ad lib.*, *ritard.*, and *tempo*.

## FANFANI MARCH.

## BANJO SOLO.

VON SUPPE.

Arr. by A. BAUR.

7 Pos. Bar.

5 Pos. Bar. ....

3d Pos. 5 Pos. Bar.

5 Pos. Bar.

8th Pos.

8 Pos. 7 Pos. 5 Pos. 6 Pos. ....

8 Pos.

6 Pos. .... 6 Pos. Bar.

*ff* *fz* *p*

7 Pos. Bar. .... 6th Pos. ....

*mf*

5 Pos. Bar. 8 Pos. 10 Pos. .... 8 Pos. 10 Pos. 8 Pos. 8 Pos. .... *Fine.*

*f* *cres.* *f* *cres.*

5 Pos. .... *ff* *D.C.*

6 Pos. .... 8 Pos. 6 Pos. 5 Pos. *ff*

*D.S. al*

## FLOW'RET FORGET-ME-NOT.

(GAVOTTE.)

GIESE.

Arr. by W. A. COLE.

2d Bar. 7th Bar. 6th Bar. 5\* 7th Bar. 5th Bar....

3\* 7th Bar. 10\* 7th Bar.....

7th Bar. .... 5th Bar. 1st. 2d. 5th Bar. 5th Bar. 9\*.....

6\*..... 15 6\* 5th Bar. 13\* 12th B. 10th B. 8\* 4\*

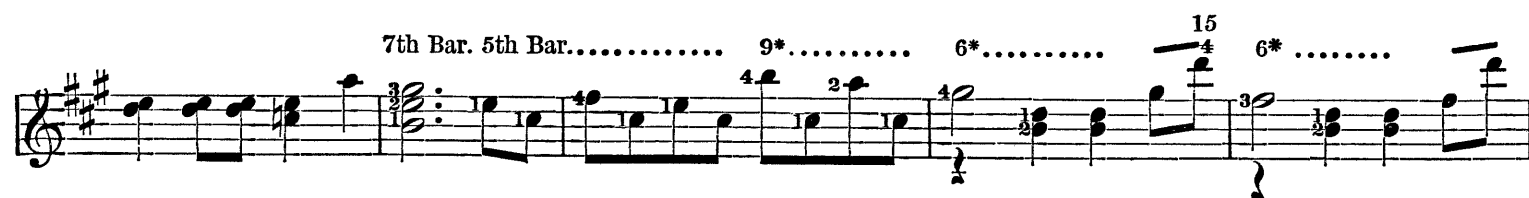
8\* 6\* 12th Bar. 8\* 5th Bar. 5th Bar. 9\*..... 6\*..... 15 6\*

5th Bar. 13\* 12th B. 10th B. 8\* 4\*..... 8\* 6\* 12th Bar. 8\*

10th Bar. 5th Bar. 3d Bar..... 5th Bar. 3d Bar. 5th Bar. 10th Bar.

Choice Arrangements for the Banjo.

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# "PRETTY AS A PICTURE."

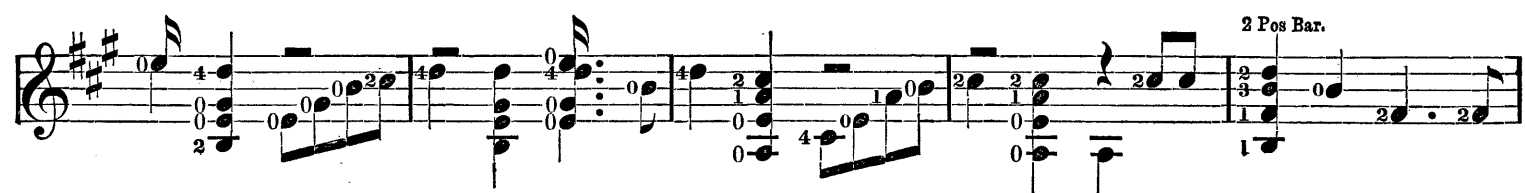
Melody by T. B. BISHOP.

Arr. by A. BAUR.

mf

8 Pos. Bar. 9 Pos. Bar. 10 P. B. 7 Pos. Bar. 4-4-4-4 7 Pos. 5 Pos. 8 Pos. 6 Pos. 7 Pos.

8 Pos. Bar.... 7 Pos. Bar. 7 Pos. 5 Pos. 2 Pos. Bar. 2 Pos. Bar.



## DANCE.



## TURKISH REVEILLE.

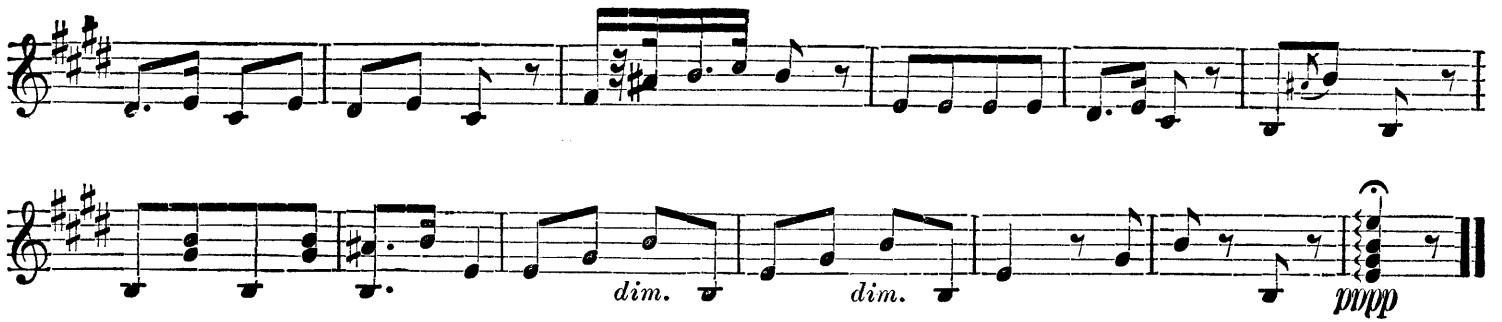
## PATROL MARCH.

By TH. MICHAELIS.

For Banjo by GEORGE C. DOBSON, of Boston.

**Tune 4th string to B.**

[illegible]



## THE CARNIVAL WALTZ.

Composed for Banjo by GEORGE C. DOBSON, of Boston.



# "BOHEMIAN GIRL."

## BANJO SOLO.

Melody by M. BALFE.

Arr. by A. BAUR.

*Allegro vivace.*

*Andantino.*

*Allegretto.*

The musical score is written for a single staff in treble clef with a key signature of two sharps (F# and C#). It consists of seven lines of music. The first line is marked *Allegro vivace.* and *ff*. The second line is marked *Andantino.* and *p*. The third line has a *4* above the first measure. The fourth line has *4* above the first measure and *5 Pos. Bar.* above the fifth measure. The fifth line has *4* above the first measure and *8 Pos.* above the eighth measure. The sixth line is marked *Allegretto.* and *p*, with *5 Pos. Bar.* above the fifth measure. The seventh line is marked *1st.* and *f*, with *5 Pos. Bar.* above the fifth measure. The score ends with a double bar line and a final *ff* marking.

*Andante,* 5 Pos. Bar.....

*p*

5 Pos.

5 Pos. Bar...

5 Pos. 2 P. B. 4 2 Pos. Bar.

10 Pos. Bar.

*Allegro.*

*p*

8 Pos.

## FANTASIA FOR BANJO.

To be Performed with a Thimble.

By GEORGE C. DOBSON.

*Maestoso.*

*Marcato.*

**FANTASIA FOR BANJO. Concluded.**

63

**FANTASIA FOR VIOLIN**

**1.**

**2.**

*dolce.*

**1.**

**2.**

**3.**

**Maestoso.**

**2.**

**1.**

**2.**

**3.**

**4.**

**5.**

**6.**

**7.**

**8.**

**9.**

**10.**

**11.**

**12.**



**“ROCK BESIDE THE SEA.”**

Varied by A. BAUR.

INTRODUCTION. THEME.

4 Pos. Bar. 5 Pos. Bar.

8 Pos.

12 Pos. Bar.....

VAR. 1.

17 Pos. 6 Pos. 5 Pos.

5 Pos. Bar.....

12 Pos. Bar.....

Harmonics. 12 Pos. .... 17 Pos. 6 Pos. 5 Pos.

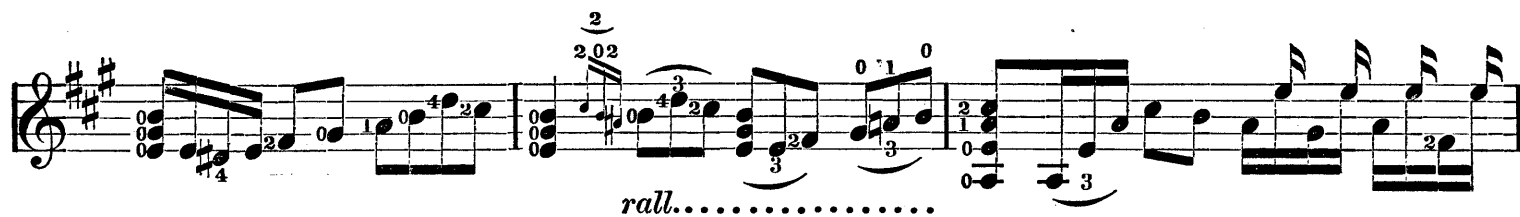
VAR. 2.

8 Pos.

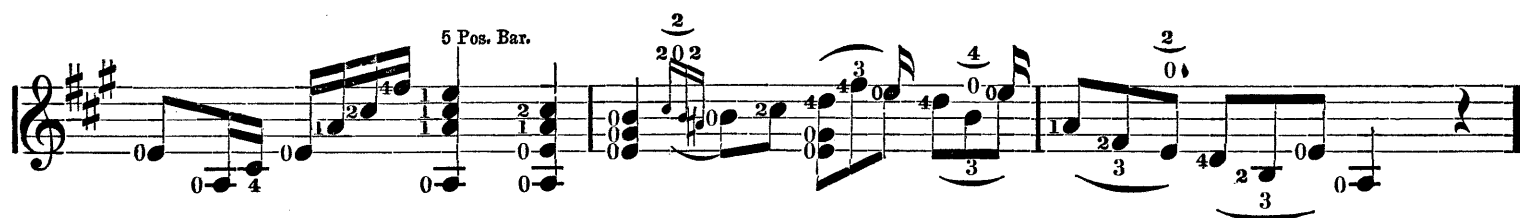
5 Pos Bar.

*rall.*..... *tempo.*

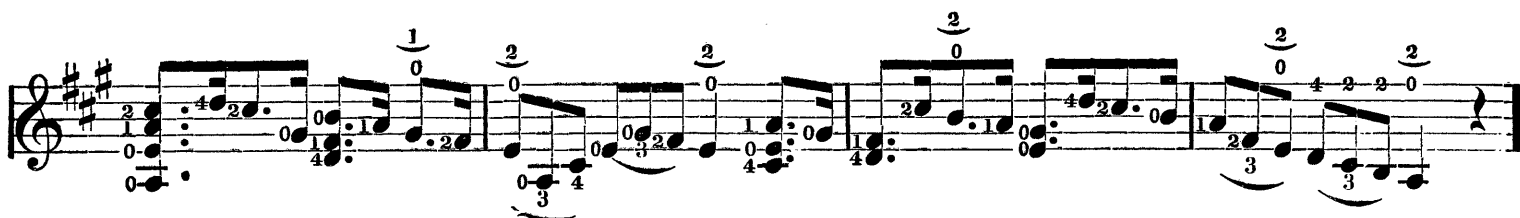
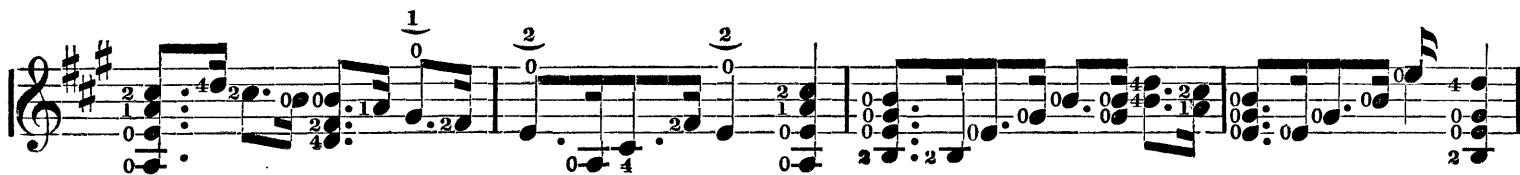
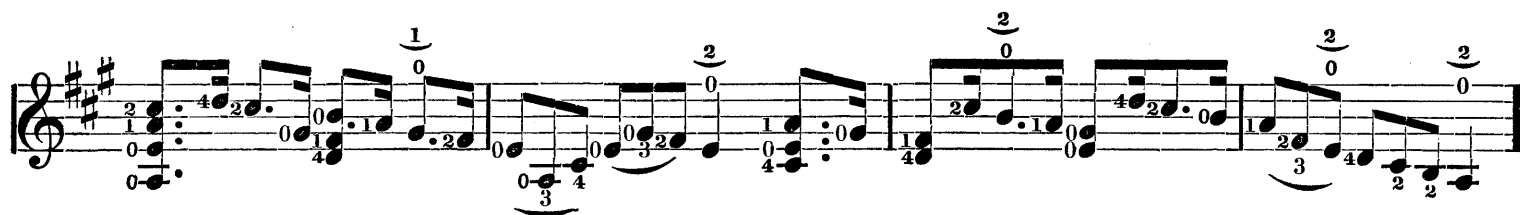
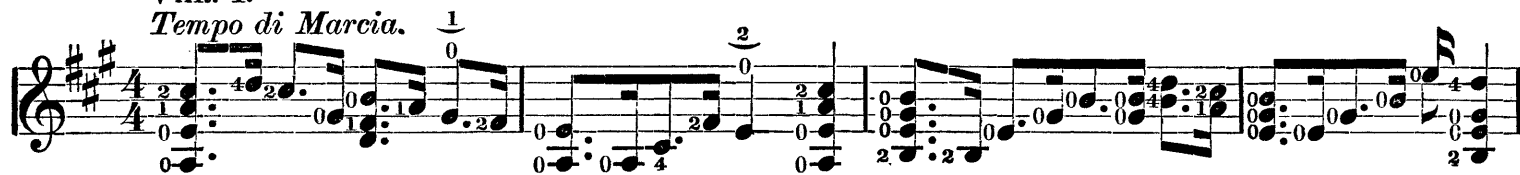
Rock beside the Sea.— 4.



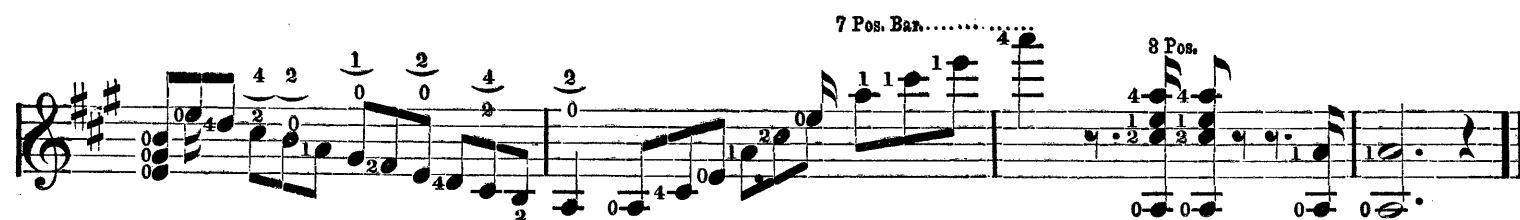
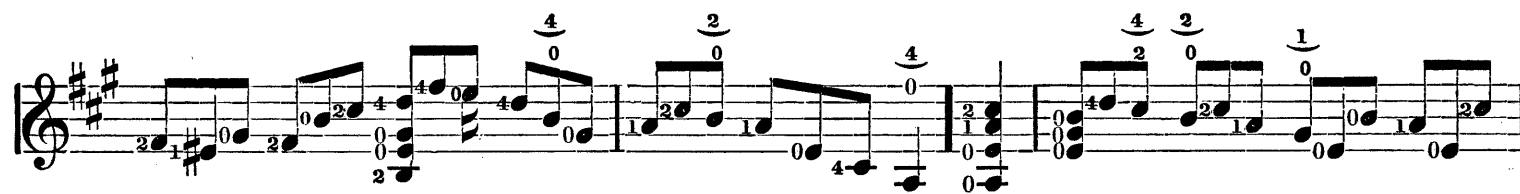
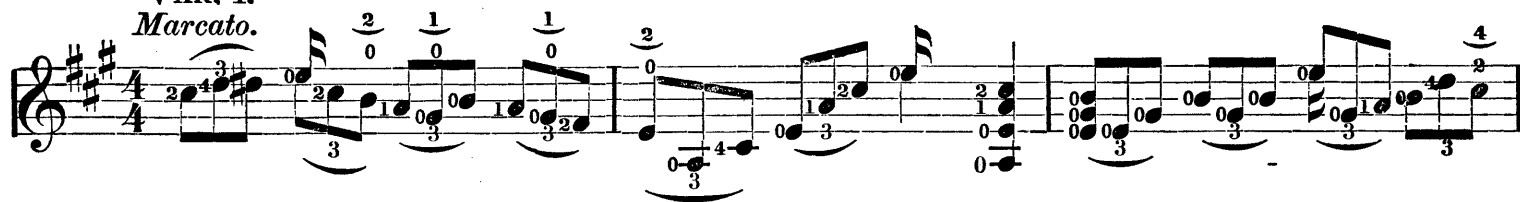
*rall.....*



**VAR. 4.**  
*Tempo di Marcia.*



VAR. 4.  
*Marcato.*



# MEDLEY FROM MIKADO.

Arr. for Banjo by W. A. COLE.

## The Lord High Executioner.

*Allegro.*

Musical score for 'The Lord High Executioner' in G major (one sharp) and 2/4 time. The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a 4-measure rest and a 2-measure rest. The second staff continues the melody and includes a '2d Bar.' section with a wavy line indicating a tremolo. The third staff features two 'tremolo.' markings and a '7th Bar.' section with a wavy line. The fourth staff also includes a 'tremolo.' marking and a '7 Bar.' section with a wavy line. The piece concludes with a double bar line and a key signature change to two sharps (D major).

## I've got a little List.

*Allegretto.*

Musical score for 'I've got a little List' in G major (one sharp) and 2/4 time. The score consists of five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a 7-measure rest and a 4-measure rest. The second staff continues the melody and includes a '7 F.' marking. The third staff also includes a '7 F.' marking. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line and a key signature change to two sharps (D major).

**Tit-willow.**  
*Andante.*

4 \*

*ritard.*

*p*

This musical score for 'Tit-willow' is in G major (one sharp) and 6/8 time. It consists of four staves. The first staff begins with a 'ritard.' (ritardando) marking and a 'p' (piano) dynamic. A '4 \*' marking is placed above the first measure of the second staff. The melody is characterized by eighth and sixteenth notes, with some measures containing triplets. The piece concludes with a final cadence on the fourth staff.

**The Criminal cried.**  
*Allegretto comodo.*

8 Bar. 6 \*

*f*

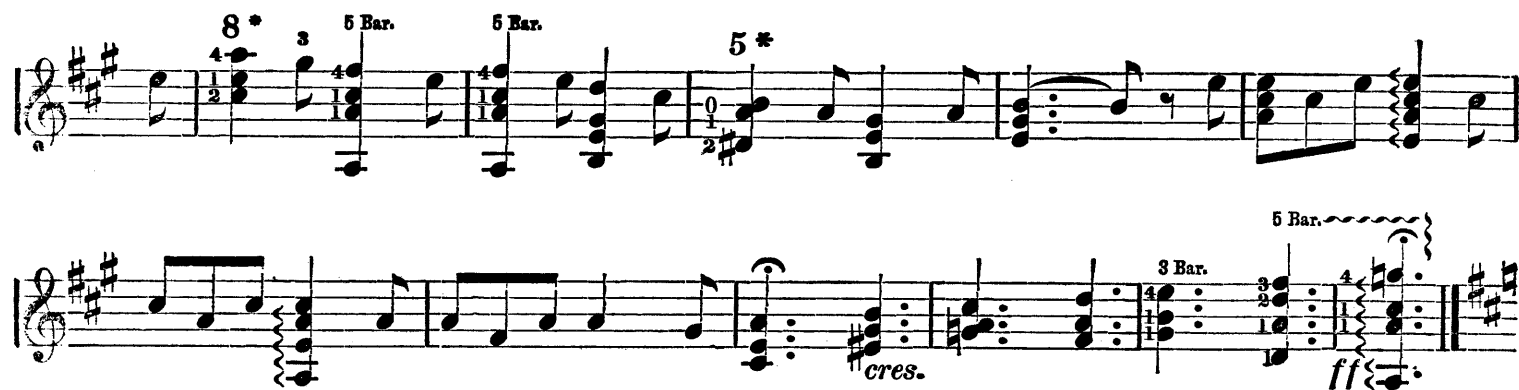
1st Bar. 1st Bar.

4 \*

3d Bar.

3d Bar.

This musical score for 'The Criminal cried' is in G major (one sharp) and 6/8 time. It consists of five staves. The first staff begins with an 'f' (forte) dynamic and includes a section marked '8 Bar.' and a '6 \*' marking. The second staff contains two '1st Bar.' markings. The third staff features a '4 \*' marking and a '3d Bar.' marking. The fourth staff also has a '3d Bar.' marking. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 0, 1, 2, 3, 4). The piece ends with a final cadence on the fifth staff.



The Flowers that bloom in the Spring.  
*Allegro.*

# THE BROKEN PITCHER.

Composed by PONTET.

Arr. for Banjo by GAD ROBINSON.

*Allegro.*

Trip, trip, o-ver the grass, Merri-ly went a laugh-ing lass; The dai-sies peep'd to see her pass,

All on a sum-mer morn-ing. Her pitcher she bore un-to the well, That lay in the lap of a mos-sy dell, And her

voice rang clear as a sil-ver bell, The ri-val song-birds scorn-ing; But as she turned a hawthorne bush, A

youth rush'd forth with speed so rash, That down came pitch-er with a crash, And left her all a-mourning!



*a tempo.*

O, sir! what have you done? Ah, me! where shall I run? my pitch - er's gone! I

*rall.* *a tempo.*

had but one! what will my moth - er say?... Ah me! O, sir! what have you done?

*rall.*

Ah me! where shall I run? My pitcher's gone, I had but one, O! what will my moth-er say?...  
 "Stay! stay! my pret - ty maid! Soon your pitch - er shall be paid." A gold - en piece in her hand he laid.

Bright as the summer morn - ing! But as he looked up - on her face, He saw her sim - ple, win - some grace, Nor

gold, nor pearls, nor price-less lace, Her slen-der form a - dorn - ing, He saw the blush, the droop-ing lash, And

gazed, tho' gaz - ing there was rash, When snip and snap, his heart went crash, And left him all a - mourning!

“O, maid! what have you done? Quick! quick! home let us run! my heart is gone! I

had but one! what will your own heart say? Ah me!”... “O, sir! what have I done?

Quick! quick! homeward we'll run! What's fair-ly done can't be undone, And that's all my heart can say!”

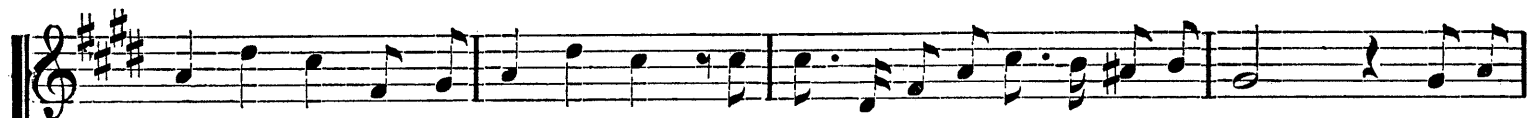
# TIT FOR TAT.

Composed by H. PONTET.

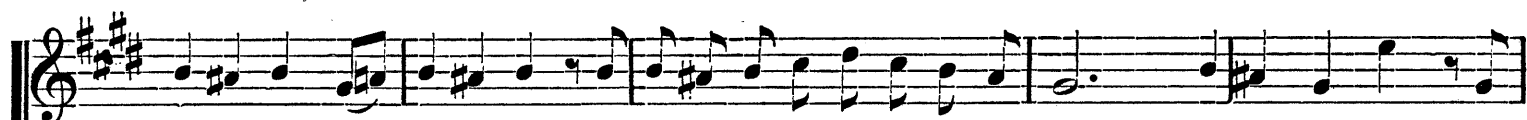
Arr. for Banjo by GAD ROBINSON.



If you cross the hill, by my fa-ther's mill, And walk a-long the fields a-bout a mile, By the



wil-low copse, where the path-way stops, You'll find a ve-ry high and awkward stile; It has



four high steps, so widely set, To cross it by my-self I am a-fraid; I nev-er dare that



way re-pair, Un-less at hand I've strong and friendly aid. 'Twas there, one day, in the month of May, I



met a lov-ing lad, And in my sweetest tone, I asked him would he mind, would he be so ve-ry kind, As to

*rall.*

help me o'er those four most awkward stones? He helped me "one," he helped me "two," And

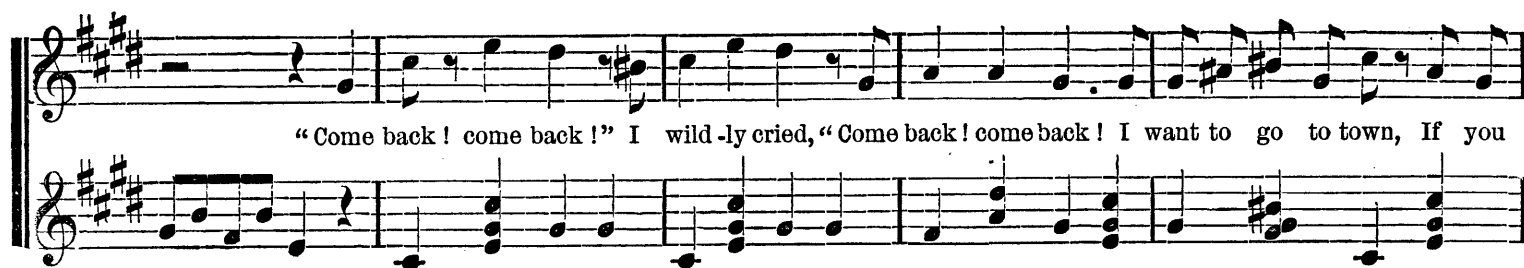
then to my surprise, he paus'd and said, "Rose, I love you!" I on-ly laughed; "Rose, do you love me?" I said, "not

*rit.*

I." "Then stay where you are, sweet-heart," said he, And turned a-way with-out an-oth-er word! I

could not get up or down in my fright, What was I to do in such a sad and sor-ry plight?

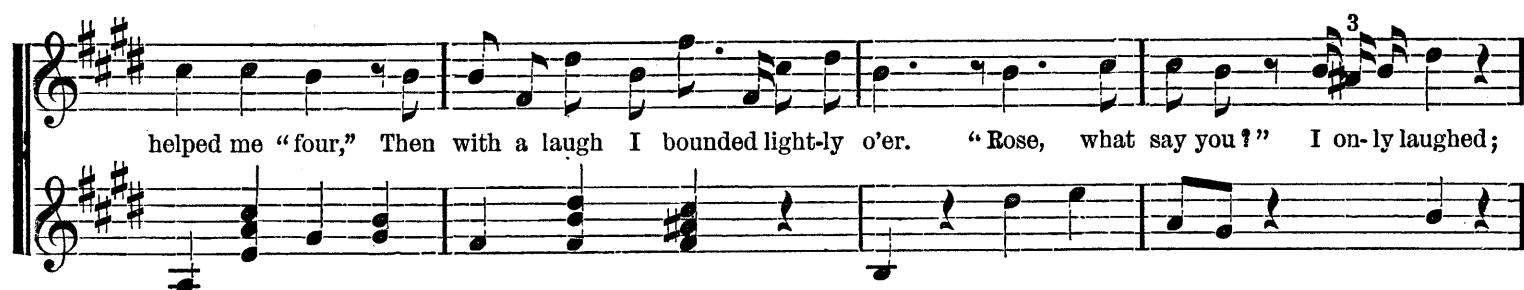
What was I to do in such a sad and sor-ry plight?



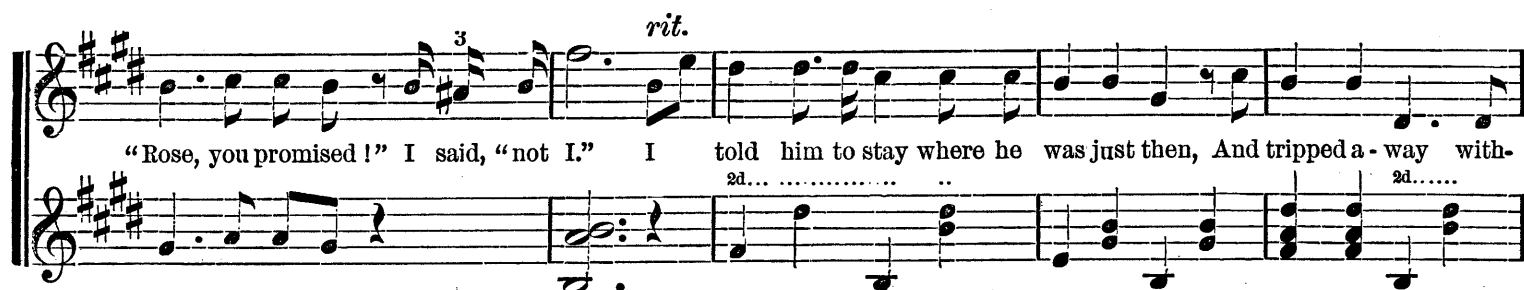
"Come back ! come back !" I wild - ly cried, "Come back ! come back ! I want to go to town, If you



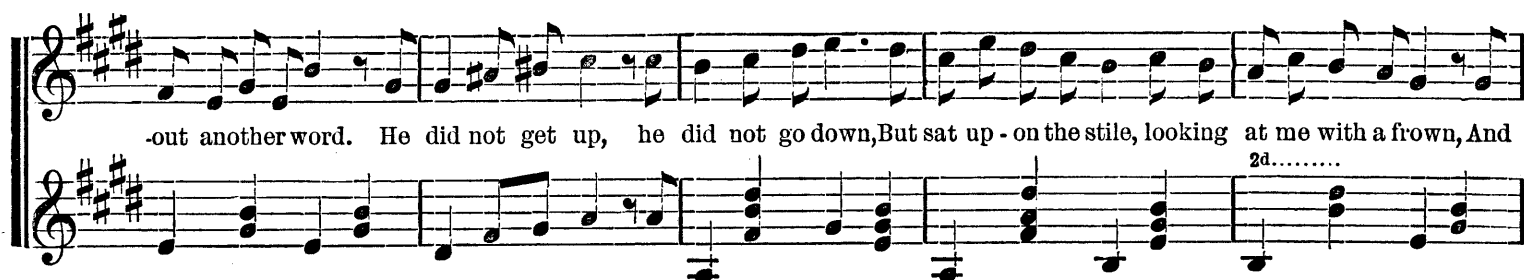
help me o'er the stile, You'll gain my sweetest smile, And p'rhaps I'll tell you more when I am down." He help'd me "three," he



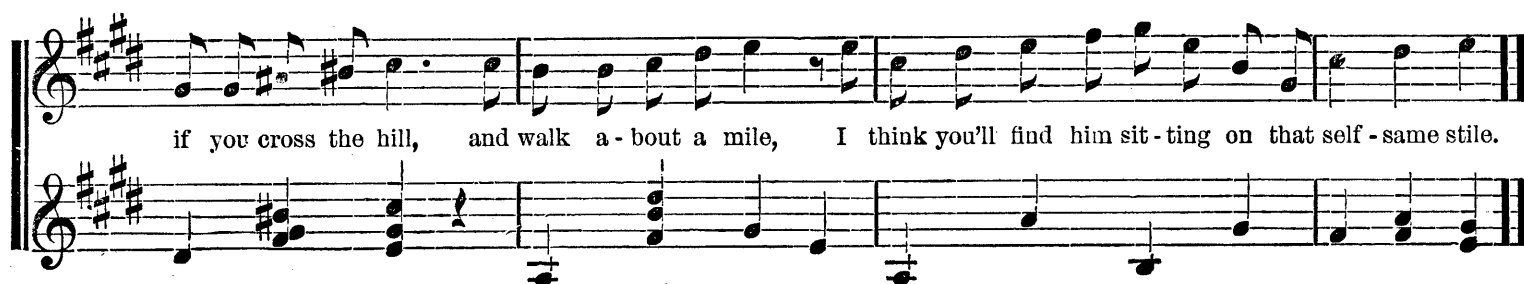
helped me "four," Then with a laugh I bounded light-ly o'er. "Rose, what say you?" I on-ly laughed;



"Rose, you promised !" I said, "not I." I told him to stay where he was just then, And tripped a - way with-



-out another word. He did not get up, he did not go down, But sat up - on the stile, looking at me with a frown, And



if you cross the hill, and walk a - bout a mile, I think you'll find him sit - ting on that self - same stile.

# THE BRIDGE.

77

Words by H. W. LONGFELLOW.

For Banjo by CURTISS.

*Moderato.*

BANJO. 5th Pos. 4 2 1 0 5th Pos. 6th Pos. 5th Bar. 4 1 1 1

VOICE.

1. I stood on the bridge at midnight, As the clocks were strik-ing the  
 2. For my heart was hot and rest-less, And my life was full of

5th Pos. 5th Pos. 10th Po.

hour; And the moon rose o'er the ci - ty, Be-  
 care; And the bur - then laid up - on me Seemed

5th Pos. 5th Pos.

hind the dark church tow'r. And like..... the wa - - ters  
 great-er than I could bear. But now it has fall - - en

5th Pos. 5th Pos. 6th Pos. 5th Pos.

rush - ing Among the wood - - en piers,..... A  
 from me, It is bur - ied in the sea;..... And

flood..... of thoughts came o'er me, That fill'd my eyes.... with  
on - - ly the sor - row of oth - ers Throws its shad - - ow o - - ver

5th Bar. 5th Pos. 5th Bar.

tears..... Yet How of - ten, oh! how of - ten, In the  
me. when - ev - er I cross the riv - er, On its

5th Bar. 5th Bar. 5th Bar.

days that had gone by, I had stood on that bridge... at  
bridge with wood - - en piers, Like the o - dor of brine from the

5th Bar. 5th Pos. 5th Pos.

mid - night, And gazed on that wave and sky! How  
o - - cean Comes the thought of oth - er years; And for-

6th Pos. 5th Pos. 5th Pos.

of - ten, oh! how of - - ten, In the days.... that had gone  
 ev - er, and for - ev - - er, As long as the riv - er

by, I had stood on that bridge at mid - - night, And  
 flows; As long as the heart has pas - - sions, As

gazed on that wave and sky! How of - ten, oh! how  
 long..... as life has woes, The moon and its bro - ken re-

of - ten, I had wish'd that that ebb - ing tide Would  
 -flec - tion, And its shad - ows shall ap - pear, As the

bear me a-way on its bo-som, O'er the o - - cean wild and wide.  
 sym - bol of love.... in heaven, And its wa - ver-ing im - - age here.



# SLEEPING, I DREAMED, LOVE.

Composd by W. V. WALLACE.

Arranged by CURTISS.

*Andante con espressione.*

1. Sleep - - ing, I  
2. Soon o'er the

5th Pos. .... 5th Bar. .... 5th Pos. .... 5th Pos. ....

dream'd, love, dream'd, love, of thee,.....  
bright waves howl'd forth the gale,.....

5th Bar.

O'er the bright waves, love, float - - ing were  
Fierce - - ly the light - - ning flash'd on our

we,.....  
sail;.....

Light in thy fair hair  
Yet while our frail bark

play'd the soft..... wind,..... Gent - - ly thy  
drove o'er the sea,..... Thine eyes, like

white arms round me were twined;..... And as thy  
lode - - stars beam'd, love, on me..... Oh! heart, a -

song, love, swell'd o'er the sea,..... Fond - - ly thy  
-wak - en! wreck'd on lone shore,.... Thou art for-

*ritard.....*

blue eyes beamed, love, on me.....  
-sak - - en! dream, heart, no more.....

# SEE-SAW.

Composed by LAMSON.

Arr. for Banjo by GAD ROBINSON.

1. Oh, now we are  
2. Once more, all to -

read - y the See - saw to try, This end must go down and the  
geth - er, we go up and down, And we will go shop - ping in -

oth - er sky high, And you must hold fast that you do not let  
- to the big town, And straw - ber - ries, pea - nuts, and dough - nuts, we'll

go, Or else we shall all in - to lame crip - ples grow.  
buy, Green ap - ples, and but - ter - milk, taf - fy and pie.

## CHORUS.

See, saw, see, saw, now we're up or....

down..... See, saw, see, saw.....

Now we're off to Lon - don Town..... See, saw, see,

2d. Bar.....

saw, Boys and girls come out and play, See,

saw, See, saw, On this our half hol - i - day.....

# LA PALOMA.

Composed by YRADIER.

Arr. for Banjo by GAD ROBINSON.

1. I think..... of the morn when I sailed a - way from thee, I said,.....  
 2. Ni - na,..... when to shore re - turning thy smile I see, My love.....  
 3. At last,..... on the shore we're landing, and grief has flown, And there.....

.... "pray to God for me, pray to God for me,..... I longed..... once more Ni - na's  
 .... for that time is yearning to com - fort thee,..... And then..... I will quit for -  
 .... is my moth - er standing, but why a - lone?..... Why does..... she with sor - row

sweet face and smile to view,..... She sighed..... and she wept, when we said our sad a - dieu.  
 -ev - er the o - cean's breast,..... And ne'er..... from my dar - ling sev - er, but near her rest.  
 heed me, and not re - ply,..... Why to..... this lonespot thus lead me with bit - ter sigh?

“Ni - na,” said I, “if nev - er a - gain we meet,.... Then shall a dove with white wings fly thee to  
 Ni - na, to - mor - row let our wed - ding be,..... For I am come to thee, love, from o’er the  
 There in the churchyard ly - ing, a grave I see,..... Ni - na that pure dove fly - ing, was thee, was

greet,..... O - pen then wide thy win - dow, for it shall be,.....  
 sea,..... Let then our hearts be light, and no more re - pine,.....  
 thee,..... Sail - or boy, wake from sleep - ing, no long - er weep,.....

From heav’n a - bove, my soul which comes back to thee.”.....  
 For the pearl of the An - til - les shall be mine..... } Oh, the sail - or shall sing, O’er the waves as they  
 You were the first watch keeping, and fell a - sleep.....

wing, When the breez - es are swaying and play - ing, But yet no ech - o bring, O’er the waves as they

wing, The gay sail - or shall sing, When the breez - es are.... swaying and play - ing, But yet no ech - o bring.

# DREAM FACES.

Composed by HUTCHINSON.

Arr. for Banjo by GAD ROBINSON.

1. The shad - ows lie a - cross the dim old room, The fire - light  
 2. Once more I see, a - cross the dis - tant years, A face, long

glows and fades in - to the gloom, While mem - 'ry sails to  
 gone with all its smiles and tears, Once more I press a

child - hood's dis - tant shore, And dreams, and dreams of days that are no more.  
 ten - der lov - ing hand, And with my darl - ing 'neath the old oak stand,

*Allegro.*

Sweet dream-land fa - ces, pass - ing to and fro,..... Bring back to

mem - 'ry days of long a - go,..... Mur - mur - ing gent - ly

thro' a mist' of pain..... "Hope on, dear loved one, we shall meet a - gain."

*Andante.*

But all I loved are gone, And I a - lone in life, To wait, and wait, and wait..... Till

*pp cres* - - - *cen* - - - *do.*  
death shall end the strife; Un - till once more I join the hearts that loved me best, Where tho



*rall.*

wick - ed cease from troubling, And the wea - ry are at rest.....

*pp Allegro.*

Sweet dream-land fa - ces, pass - ing to and fro,..... Bring back to

mem - 'ry days of long a - go,..... Mur - mur - ing gent - ly

still the old re - frain..... "Hope on, dear loved one, we shall meet a -

- gain..... We shall meet, shall meet a - gain.....

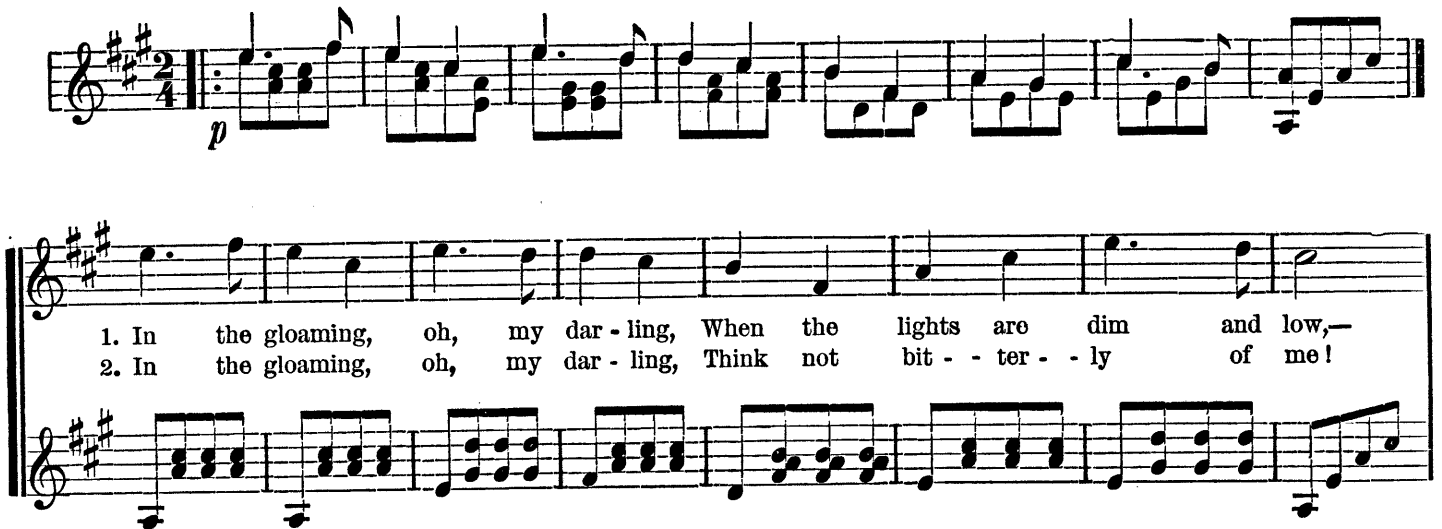
# IN THE GLOAMING,

89

## BALLAD.

Composed by ANNIE F. HARRISON.

Arranged by H. C. DOBSON.



*p*

1. In the gloaming, oh, my dar - ling, When the lights are dim and low,—  
 2. In the gloaming, oh, my dar - ling, Think not bit - - ter - - ly of me!



And the qui - et shad - ows fall - ing, Soft - ly come, and soft - - ly go;  
 Tho' I passed a - - way in si - lence, Left you lone - ly, set you free!



*Agitato.*

When the winds are sob - - bing faint - ly, With a gen - tle un - known woe,  
 For my heart was crushed with long - ing, What had been, could nev - er be,—



Will you think of me and love me, As you did once long a - go?  
 It was best to leave you thus, dear, Best for you and best for me!

## IN THE GLOAMING, Concluded.

*After 2d verse.*

It was best to leave you thus,..... Best for you and best for me! .....

## OLD FOLKS AT HOME.

Composed by S. C. FOSTER.

Arranged by H. C. DOBSON.

1. Way down up - on de Swan - nee rib - ber, Far, far a -  
 2. All 'round de lit - tle farm I wan - dered, When I was  
 3. One lit - tle hut a - mong de bush - es, One dat I

- way, Dere's whar my heart is turn - - ing eb - ber,  
 young, Den ma - ny hap - py days I squandered,  
 love, Still sad - ly to my mem' - - ry rush - es,

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## OLD FOLKS AT HOME. Concluded.

Dar's whar de old folks stay. All up and down de  
 Ma - - ny de songs I sung When I was play - ing  
 No mat - ter where I rove. When will I see de

whole cre - - a - tion, Sad - - ly I roam;  
 wid my brud - der, Hap - - py was I;  
 bees a humming, All 'round de comb?

Still longing for de old plan - - ta - tion, And for de old folks at home! ....  
 Oh! take me to my kind old mud - der, Dare let me live and die! .....  
 When will I here de ban - - jo trum - ming, Down in my good old home? ....

## CHORUS.

All de world am sad and drea - ry, Eb' - ry whar I roam,.....

Oh, darkeys, how my heart grows weary, Far from de old folks at home!.....


# OH, DEM GOLDEN SLIPPERS!

Arr. for Banjo by GEO. C. DOBSON.


Words and Music by JAMES A. BLAND.


VOICE. 

BANJO. 





1. Oh, my gold-en slippers am laid a - way, Kase I don't 'spect to wear 'em till my
2. Oh, my ole ban - jo hangs on de wall, Kase it aint been tuned since
3. So, it's good-bye, children, I will have to go Whar de rain don't fall or de






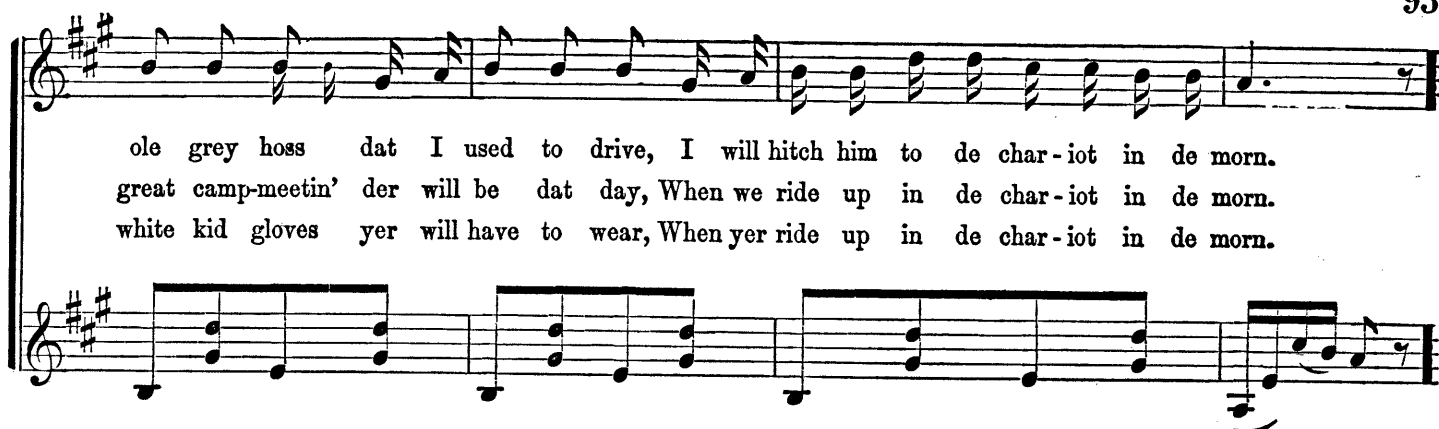
wed-din' day, And my long-tail'd coat, dat I loved so well, I will wear up in de chariot in de morn; And my  
way last fall, But de darks all say we will hab a good time, When we ride up in de chariot in de morn; Dar's ole  
wind don't blow, And yer ulster coats, why, yer will not need, When yer ride up in de chariot in de morn; But yer





long white robe dat I bought last June, I'm gwine to git changed Kase it fits too soon, And de  
Brud - der Ben and Sis - ter Luce, Dey will tel - e-graph de news to Uncle Bac - cc Juice, What a  
gold - en slippers must be nice and clean, And yer age must be Just sweet six - teen, And yer





ole grey hoss dat I used to drive, I will hitch him to de char-iot in de morn.  
 great camp-meetin' der will be dat day, When we ride up in de char-iot in de morn.  
 white kid gloves yer will have to wear, When yer ride up in de char-iot in de morn.

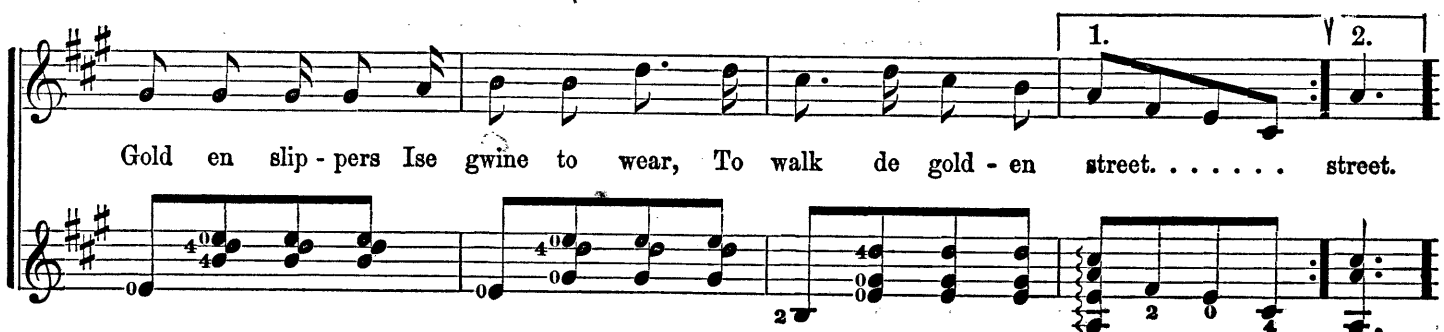
## CHORUS.



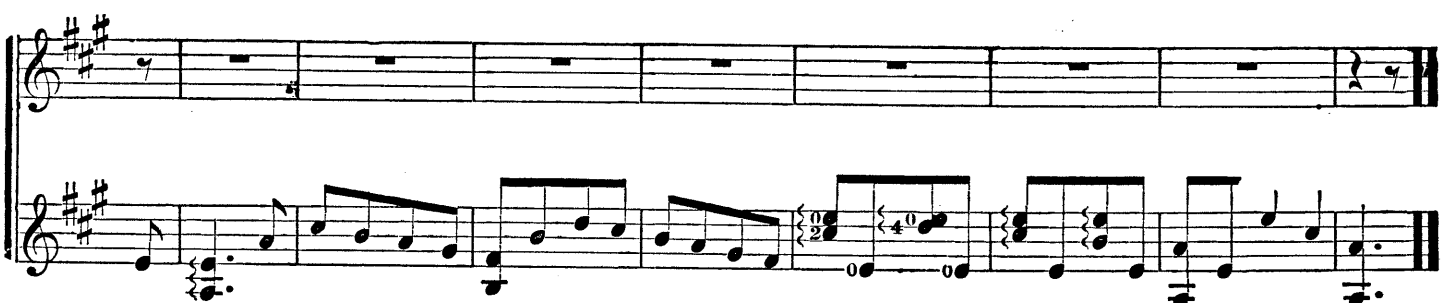
Oh, dem gold-en slip-pers! Oh, dem gold-en slippers! Gold-en slippers I'm gwine to wear, Be -



case dey look so neat; Oh, dem gold-en slip-pers! Oh, dem gold-en slippers!



Gold en slip - pers Ise gwine to wear, To walk de gold - en street. . . . . street.



# IN THE MORNING BY THE BRIGHT LIGHT.

Arr. for Banjo by GEO. C. DOBSON.

Words and Music by JAMES A. BLAND.


VOICE.

BANJO.



1.  
2.  
3. I'll

I'm gwine a - way by the light of the moon, Want all the children for to fol-low me; I  
Go get a match and light that lamp, Want all the children for to fol-low me; And  
take my old ban - jo a - long, Want all the children for to fol-low me; In


hope I'll meet you dar - kies soon, Hal - le, hal - le, hal - le, hal - le - lu - jah! So  
show me the way to the Bap - tist camp, Hal - le, hal - le, hal - le, hal - le - lu - jah! We'll  
case the boys should sing a song, Hal - le, hal - le, hal - le, hal - le - lu - jah! For



tell the bro - thers that you meet,      Want all the chil - dren for to fol - low me;  
 have beef-steak and spare-rib stew,      Want all the chil - dren for to fol - low me;      And  
 no one has to pay no fare,      Want all the chil - dren for to fol - low me;      So

That I will trav - el on my feet,      Hal - le, hal - le, hal - le, hal - le - lu - jah!  
 nice boiled on - ions dipped in dew,      Hal - le, hal - le, hal - le, hal - le - lu - jah!  
 don't for - get to curl your hair,      Hal - le, hal - le, hal - le, hal - le - lu - jah!



## CHORUS.



In the morn - ing,      morn - ing by the bright light,      Hear Ga - - briel's




2ND POS. BARRE.



trum - pet in the morn - ing!



BANJO JIG AFTER CHORUS.



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